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# PHOTO-ERA

The American Journal of Photography

AN ILLUSTRATED MONTHLY

OF

PHOTOGRAPHY AND ALLIED ARTS

Volume XXXI

JULY, 1913 TO DECEMBER, 1913, INCLUSIVE

PUBLISHED BY

WILFRED A. FRENCH

383 BOYLSTON STREET, BOSTON, U.S.A.

# Index to Volume XXXI

After-Manipulation of the Negative, Pictorial Treatment by Chemical. David J. Cook	75
Allan, Sidney. A Study in Backgrounds	225
Amateur, The Status of the. Claude Davis Millar	127
Ames, Jr., Frederick F. A Little Talk upon Landscape-Photography	22
Autochrome, Amateurs and the. James Cooper	80
Axell, Charles O. A Camera-Trip in Southern Colorado	190
Backgrounds, A Study in. Sidney Allan	225
Beauty at Home. William Ludlum, Jr.	294
Book-Illustrating, The Art of. Charles S. Oleott	244
Bromide-Gum Process, The. William S. Davis	132
Bromide-Prints, Washing. Lehman Wendell	70
Brook, The. Frederick B. Hodges	63
Camera as a Friend, The. Richard M. Pertuch	12
Carbon-Process, A New Direct. J. L. Heinke	178
Clement, E. H. The Camera as an Interpreter of Human Character	297
Cold Light	10
Color-Screens. E. J. Wall, F.R.P.S.	287
Colorado, A Camera-Trip in Southern. Charles O. Axell	190
Cook, David J. Negative-Defects, Their Origin and Cure	231
The Art-Exhibit of the P. A. of A.	187
Selection, Storage and Care of Dryplates	7
Cooper, James. Amateurs and the Autochrome	80
Davis, William S. The Bromide-Gum Process	132
The Point of View and Its Relation to Perspective	26
Deck, N. C. Influences Affecting Sulphide Toning	294
Demachy, Robert. Pencil-Colored Oil-Transfers	136
Dryplates, Selection, Storage and Care of. David J. Cook	7
Estes Park, Colorado, A Summer in. Grace E. Temple	71
Floral Photography, Scientific. William S. Rice	86
Gillies, John W. Converting an Anastigmat into a Soft-Focus Lens	131
Grinlese, H. S. Photographing Sunsets	183
Heinke, J. L. A New Direct Carbon-Process	178
Hodges, Frederick B. The Brook	63
Hoppé, E. O. and Frank H. Read. The London Exhibitions	277
Hoppé, E. O. Individuality in Portrait-Photography	171
Human Character, The Camera as an Interpreter of. E. H. Clement	297
Individuality in Portrait-Photography. E. O. Hoppé	171
Intensifier and Toner, Uranium as an. James Thomson	66
Kinematography, Spirit-Pictures by	21
Landscape-Photography, A Little Talk Upon. Frederick F. Ames, Jr.	22
Langland, B. F. Marine-Photography	3
Letter-Paper, Photographs on	88
London Exhibitions, The. E. O. Hoppé and Frank H. Read	277
Loomis, Alfred F. Photographic Work on a 25-Foot Motor-Boat	235
Ludlum, Jr., William. Beauty at Home	294
"Tick, Tock!"	89
Marine-Photography. B. F. Langland	3
Miller, M.D., Caspar W. Some Phases of Pigment-Printing (concluded)	17
Millar, Claude Davis. The Status of the Amateur	127
Morse, E. L. C. A Panchromatic Episode	195
Motor-Boat, Photographic Work on a 25-Foot. Alfred F. Loomis	235
Negative-Defects, Their Origin and Cure. David J. Cook	231
Neighborhood Photography. William Ludlum, Jr.	186
Non-Screen Ortho Plate, The. E. J. Wall, F.R.P.S.	239
Oil-Transfers, Pencil-Colored. Robert Demachy	136
Oleott, Charles S. The Art of Book-Illustrating	244
Ortho Plate, The Non-Screen. E. J. Wall, F.R.P.S.	239
Panchromatic Episode, A. E. L. C. Morse	195
P. A. of A., The Art-Exhibit of the. David J. Cook	187
Pencil-Colored Oil-Transfers. Robert Demachy	136
Perspective, The Point of View and Its Relation to. William S. Davis	26
Pertuch, Richard M. The Camera as a Friend	12
Photographer, The. George S. Seymour	139



Pictorial Treatment by Chemical After-Manipulation of the Negative, David J. Cook	75
Pigment-Printing, Some Phases of (concluded), Caspar W. Miller, M.D.	17
Point of View and Its Relation to Perspective, The, William S. Davis	26
Portrait-Photography, Individuality in, E. O. Hoppé	171
Read, Frank H., E. O. Hoppé and, The London Exhibitions	277
Rice, William S., Scientific Floral Photography	86
Riley, Phil. M., The Work of Dr. D. J. Ruzicka	117
Ruzicka, Dr. D. J., The Work of, Phil M. Riley	117
Seymour, George S., The Photographer	139
Soft-Focus Lens, Converting an Anastigmat into a, John W. Gillies	131
Spirit-Pictures by Kinematography	21
Sulphide Toning, Influences Affecting, N. C. Deck	294
Sunsets, Photographing, H. S. Grinleese	183
Temple, Grace E., A Summer in Estes Park, Colorado	71
Thomson, James, Home-Made Trays	298
Uranium as an Intensifier and Toner	66
"Tick, Tock!" William Ludlum, Jr.	89
Toner, Uranium as an Intensifier and, James Thomson	66
Trays, Home-Made, James Thomson	298
Uranium as an Intensifier and Toner, James Thomson	66
Wall, F.R.P.S., E. J., Color-Screens	287
The Non-Screen Ortho Plate	239
Washing Bromide Prints, Lehman Wendell	70
Wendell, Lehman, Washing Bromide Prints	70
Whirler, The Useful	194

## EDITORIAL

Awards, The PHOTO-ERA	198
Camera-Tax Hospitality? Is a	252
Carelessness, Criminal	252
Conservation-Work, The Photographer's Help in	302
Deceivers Ever, Men Were	252
Demonstrations, Unbiased	198
Flashlight, The Dangers of	303
Human Thought, Photographs of	32
Intellectual Property of the Photographer, The	90
Pastime to Vocation, From	140
Prize-Competitions, PHOTO-ERA	32
Quality, The Maintenance of	90
Second-Hand Goods, The Sale of	32
Silence as a Point of Honor	198
Temple of Childhood, The	302
Vocation, From Pastime to	140
Watercolor Contest, Our	90

## ROUND ROBIN GUILD AND CRUCIBLE

Air-Bubbles in Lenses	Cru.	319
Aristo Paper, Green Prints on	R.R.G.	94
Autochromes by Ruby-Light, Developing	Cru.	213
Autochromes, Enlarged Negatives from	Cru.	155
Autochromes, Hypersensitizing	Cru.	105
Autochromes, Intensifying	Cru.	105
Black Tones on P. O. P.	Cru.	47
Blotting-Paper and Prints	R.R.G.	202
Bromide Paper, A New Brown Toner for	Cru.	48
Bromide Paper, Developing Stale		153
Bromide Prints, Warm Tones on, with Ferrous Oxalate	Cru.	319
Brown Toner for Bromide Paper, A New	Cru.	48
Camera-Shutters with Arc-Lights, Testing		328
Christmas-Cards	R.R.G.	254
Cleaning Bottles	Cru.	213
Colored Photographs by Development	Cru.	105
Copying Daguerreotypes		265
Daguerreotypes, Copying		265
Dangerous Trade, A	Cru.	105
Dating Plate-Boxes	Cru.	267
Daylight Development After Fixing	Cru.	155
Detanning Negatives Hardened with Formalin	Cru.	155

Developing Small Film-Rolls	Cru.	267
Direct Positives by Reversing	Cru.	47
Enlarging, Timing Exposures When	Cru.	47
Exposures When Enlarging, Timing	Cru.	47
Filter for Printing-Out Paper, A Yellow	Cru.	49
Fitting, A Handy	Cru.	155
Fixing-Baths, Omitting Alum from Toning and	Cru.	267
Fog-Bands on Spool-Film		153
Gold, Toning Paper with	Cru.	105
Green Prints on Aristo Paper	R.R.G.	94
Ground-Glass, An Emergency		109
Holders for Roll-Films, Air-Tight	R.R.G.	257
Holding a Camera in the Hand		166
Home-Scenes	R.R.G.	305
Ivory, Photographs on	Cru.	47
Lead Salt in Toning and Fixing-Solutions, The Chemical Composition of the	Cru.	155
Lenses, Air-Bubbles in	Cru.	319
Lenses, The Care of		326
Marine-Studies	R.R.G.	92
Metol-Poisoning, Regarding	Cru.	213
Moist Hauls, The Effect of		109
Pinholes on Negatives, Retouching		265
Pinholes, The Question of		46
P. O. P., Black Tones on	Cru.	47
Printing from a Thin Negative	R.R.G.	309
Printing-Out Paper, A Yellow Filter for	Cru.	49
Pyro Tank-Developer, A New	Cru.	319
Rainy Days	R.R.G.	200
Retouching Pinholes on Negatives		265
Reversing, Direct Positives by	Cru.	47
Shore-Scenes	R.R.G.	142
Soft Negatives, Artistically		326
Spots on Films	R.R.G.	143
Sulphur-Toning, To Remove	Cru.	49
Tank-Developer, A New Pyro	Cru.	319
Testing Camera-Shutters with Arc-Lights		328
Theater-Photography	Cru.	213
Thin Negative, Printing from a	R.R.G.	309
Toning and Fixing-Baths, Omitting Alum from	Cru.	267
Toning Paper with Gold	Cru.	105
Warm Tones on Bromide Prints with Ferrous Oxalate	Cru.	319
Washing Negatives, To Shorten the Time of	Cru.	267
Wild-Flowers	R.R.G.	34

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Vol. XXXI

JULY, 1913

No. 1

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; PHIL M. RILEY, Associate Editor  
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## CONTENTS

### ILLUSTRATIONS

The Approaching Storm.....	W. J. Street .....	Cover
Windjammers in Port.....	B. F. Langland .....	2
Fire-Boat in Action.....	B. F. Langland .....	4
A Good Breeze .....	B. F. Langland .....	5
Yachting-Days .....	B. F. Langland .....	6
Sunrise on Lake Michigan.....	B. F. Langland .....	8
Coal-Boats in Harbor .....	B. F. Langland .....	8
Winter in Milwaukee Harbor .....	B. F. Langland .....	9
The Oracle .....	Aurora Studios .....	11
Grazing .....	Richard M. Pertuch .....	12
The Old Pump .....	Richard M. Pertuch .....	13
Self-Portrait .....	Richard M. Pertuch .....	14
The Sunday Paper .....	Richard M. Pertuch .....	15
Lake St. James .....	Richard M. Pertuch .....	16
An Autumn Evening .....	Richard M. Pertuch .....	18
Flower-Day .....	Richard M. Pertuch .....	19
Deserted .....	Richard M. Pertuch .....	19
Morning Glory .....	Richard M. Pertuch .....	20
The Parkway .....	Richard M. Pertuch .....	21
Noonday Rest .....	Frederick F. Ames, Jr. ....	23
The Old Mill .....	Frederick F. Ames, Jr. ....	24
Autumn Sunset .....	Frederick F. Ames, Jr. ....	25
Examples of Perspective .....	William S. Davis .....	28
A Good Joke .....	Franklin Reiff .....	29
Writing to Grandma .....	Chas. H. Flood .....	30
The Reproof .....	Eunna C. Durrant .....	31
The Columns — First Prize, Architecture .....	John W. Gillies .....	36
The White Spire — Third Prize, Architecture .....	William S. Davis .....	38
The Bell-Tower — Second Prize, Architecture .....	The Robinsons .....	39
Pierrefonds — Honorable Mention, Architecture .....	Chas. P. Weston .....	40
Plaza Hotel — Honorable Mention, Architecture .....	Alice Willis .....	40
Detail — Boston Art Museum — Honorable Mention, Architecture .....	James Thomson .....	41
The Portals at Sunset — Honorable Mention, Architecture .....	Mrs. C. B. Fletcher .....	45
The Entrance — Honorable Mention, Architecture .....	E. J. Williams .....	48
Belfry at Bruges — Honorable Mention, Architecture .....	H. H. Scudder .....	49

### ARTICLES

Marine-Photography .....	B. F. Langland .....	3
Selection, Care and Storage of Dryplates .....	David J. Cook .....	7
Cold Light .....	.....	10
The Camera as a Friend .....	Richard M. Pertuch .....	12
Some Phases of Pigment-Printing .....	Caspar W. Miller, M.D. ....	17
Spirit-Pictures by Kinematography .....	.....	21
A Little Talk Upon Landscape-Photography .....	Frederick F. Ames, Jr. ....	22
The Point of View and Its Relation to Perspective .....	William S. Davis .....	26





WINDJAMMERS IN PORT  
B. F. LANGLAND



# PHOTO-ERA

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## Marine-Photography

B. F. LANGLAND

FOR variety of charm and interest, marine-photography is incomparable. The combinations possible in the elements making up a marine-view are infinite; every change in the season, the hour of the day, every change in the direction of the light and of the wind, alters the aspect of the scene. It is hard to realize that the elements which make up the black skies, the storm-lashed waters, the wild waves that pound and tear at the shores during the winter-storms, are the same elements that go to make up the summer seascape, when the rippling waves murmur on the yellow sands, when the white-winged yachts flit about over the purple waters, and the white cumulus clouds float in the blue above; yet so they are, and each change has its charm, each is worthy of study, and of the best efforts of the brush or the lens.

In marine-work, photography is a worthy rival of painting, as is witnessed by the work of such masters of marine-photography as F. J. Mortimer, William Norrie and many others, reproductions of whose pictures have appeared on many of the pages of past numbers of PHOTO-ERA. Study these pictures; and what these men have done, others may do. Study the view, plan out the picture, make exposures under all sorts of conditions, analyze the results, and then, when that supreme moment comes — when subject, light, wind, sea and sky are all harmonious, the masterpiece will be recognized and secured.

The marine-photographer must be a man of patience, for days, months and seasons may pass before the elements combine to form the harmonious whole he has conceived; he needs also to be a man of instant decision; for when that moment comes, the opportunity must be seized, and the exposure made then and there.

It would be hard to say just what form of equipment is best for use in marine-photography; but probably the best all-around camera for this class of work is one that can be

managed without a stand, and this virtually limits the size to five by seven and below; one should be chosen that is adapted to either plates or film. The lens should be of fairly-long focus, as it is often impossible to approach the subject closely, and it is desirable to have the image on the plate of a fair size. A wide-angle lens covers too much, and will not do if pictorial results are desired. "Art is the emphasis of the characteristic;" concentrate the attention upon the essentials of the scene, remembering always that "simplicity is the keynote" of a successful marine; try to see how much can be left out, not how much can be gotten in. A long-focus lens will help to pick out that part of the view necessary to the picture, without encumbering it with extraneous and disturbing surroundings.

The shutter should be a good one and of medium speed, for the exposure in marine-work rarely has to be extremely fast; and as the lens will frequently need to be stopped down in order to yield the depth of focus desired, there is no need to worry about the speed of the shutter.

The plates or film for marine-work should by all means be of the orthochromatic and non-halation class, and these will produce the best results in connection with a pale yellow ray-filter; one requiring not more than three times the exposure needed without it, should be chosen. Marine-views do not ordinarily require color-correction filters, the ray-filter being used principally to save the whites of the sails and the clouds. The use of this filter does not call for an increased exposure, when one remembers that the actinic quality of the light above the water is almost double that over the land. On a bright day, with lens stopped to  $F/8$ , a rapid orthochromatic plate will be fully timed with an exposure of  $1/25$  second. A slow exposure on a marine-view is preferable to a very fast one, as a slight blur in the breaking wave, or in the foam under the bow of a rapidly-moving vessel, or in the eddying wake under the stern,



FIRE-BOAT IN ACTION

B. F. LANGLAND

gives a better impression of motion, a greater appearance of life and action. The very rapid exposure stops all motion, and gives the water the effect of being carved out of some immobile material, stony, dead.

The point of view in making seascapes is important. When vessels are a prominent feature in the picture, a view showing the bow is usually best, a three-quarter front view is probably more frequently chosen than any other, and rightly so; a similar view from the rear is also pleasing; broadside-views are not, as a rule, desirable, and should not be taken unless intended for some special purpose, nor should the exposure be made from a height; such pictures give the impression of a birdseye-view and are not pictorial. Keep the camera low.

The best time to make marine-pictures—as well as landscapes—is during the early morning-hours, before ten o'clock, and in the late afternoon after four o'clock; then the sun's rays fall at a low angle over the water, and vessels and waves cast shadows which impart to the scene life and relief—lacking under the vertical rays of the mid-day sun. In photographing the waves, work against the light as much as possible without letting the direct rays of the sun shine into the lens; this brings the shadow side of the waves towards the camera, and adds much to the pictorial effect.

For many marine-views there is neither possibility nor time to use the ground-glass; therefore an efficient view-finder is a necessity, one that is in absolute register with the plate. A

direct view-finder on top of the camera is probably the best for all-around use. A little device, easily made and to be used when the other is not available, is a little triangle fixed to the top of the camera, the base over the center of the plate, and the apex pointing to the center of the lens. A glance along the edge of the triangle out into space will show just what is within the angle of view of both lens and plate. The triangle is proportioned according to the size of the plate and the focal length of the lens; for instance, if the focal length of the lens be 6 inches, the size of the plate 4 x 5 inches and the view to be taken upright, the base-line would be 4 inches and the side-lines  $6\frac{1}{2}$  inches, this to be reduced proportionately to the desired size. This device is useful in stormy and wet weather when an ordinary view-finder cannot be employed to advantage.

A waterproof-covering for the camera is another necessity in stormy, wet weather; it may be made of any flexible, waterproof material fitted closely over the front of the camera, with an opening for the lens. A stout rubber-band should be inserted around the edge, so that when in use it will fit snugly about the flange of the lens. A similar opening in the bottom of the cover will enable the tripod-head to be inserted; the back part of the cover should be made large and loose, to allow plate-holders to be inserted and removed, or the films to be changed. The cover is secured to the camera by a broad strap so placed that it does not interfere with the insertion of the plate-holders, and a strap





A GOOD BREEZE

B. F. LANGLAND

around the back of the cover will keep it tightly closed.

A shutter which works in front of the lens is the best for work in wet weather, as it will keep the moisture from the lens, where its presence would prevent a successful exposure. A lens-cap may be used, to be removed at the instant of exposure and replaced as rapidly as possible; but the less one has to do in operating the camera under adverse conditions of wind and weather, the greater the chance of success.

Any developer properly used is suitable for marine-exposures: one should strive for softness and detail, or for brilliancy and contrast, according to the character of the subject and the proposed printing-medium.

Most of the printing-processes commonly in use at the present time make satisfactory positives of marine-subjects. For some scenes the blueprint process is particularly good; for others a dark green carbon-print seems to bring out the best qualities. As a rule, however, a black and white print is preferable; and for this purpose there is nothing to compare with platinum paper for bringing out the delicate details, the softness, or the brilliancy and contrast which may be in the negative.

Be active mentally, physically, morally.  
Faculties permitted to lie dormant, cease to be.

*Miss Reinecke.*



YACHTING-DAYS  
B. F. LANGLAND



# Selection, Care and Storage of Dryplates

DAVID J. COOK

THE old saying, "A poor workman blames his tools," is particularly applicable to those workers in photography who are always finding fault with their sensitive material. One hears frequently expressions like these: "The last lot of plates was certainly fogged;" "I know those plates are of a different emulsion than what I ordered, they work so flat;" "I don't see why these plates fix out so." "It is next to impossible to develop these plates to normal density." We have all been guilty of making similar statements at some time in our experience, when the fault has been due to carelessness or to lack of knowledge of the nature of the sensitive material; and it is a fact that a great many of the poor negatives obtained by the photographer are traced directly to carelessness in storing and keeping the sensitive product.

To avoid possible defects, plates should be purchased in unbroken case lots, if possible, direct from the manufacturer or through a reliable dealer in photographic supplies. This is not only cheapest, but it ensures fresh goods, an important item in the matter of good results. The toughening or hardening of the emulsion commences immediately when the plate is coated, and with increasing age the plate becomes more difficult of manipulation and is less likely to yield satisfactory results. The gelatine coating, being of the nature of a refined glue (animal glutin), is such, that it will readily decompose in the presence of moisture and heat. In the dry state it is transparent, glossy and brittle, and keeps well. One should, therefore, provide a dry, cool place in which to store plates.

The gelatino-bromide-of-silver emulsion is one of the most highly sensitive compounds known to chemical science. It is easily affected by the action of the light and the developing-solution, and one should use care to protect it not only from these agencies, but from moisture; extremes of temperature; gases — benzine, ammonia, gasoline and coal-gas; smoke and dirt; as well as from any chemical substance out of place. Gelatine dissolves readily in hot water, forming a liquid, and great care should be exercised to keep all chemical solutions and baths as cool as is consistent with reasonable speed of development. No bad effects come from cold solutions unless slightly increased contrast at the very early stages of

development and slight retarding of the developer can be so considered. It is not advisable for the tyro to carry his solutions above 80° Fahrenheit, and the nearer he can keep them at from 65° to 70°, the better, as aside from the tendency to soften the emulsion unduly, the plates are likely to be flat and fogged. Of course, "tropical plates" can be handled at higher temperatures; but they are used little outside the tropics.

A high-class photographic dryplate will carry a coating of gelatine emulsion that is insoluble, at normal temperature, but which is permeated easily by the various baths and solutions through which it may pass.

To get the most from sensitive media, then, one should not store them in the developing-room, as this is usually damp and poorly ventilated. They should be kept rather in a cool, dry room, one that is sweet and clean, and in a uniform temperature of about 70° Fahrenheit; such a room, indeed, as one would be pleased to live in. They should be placed on shelving, off the floor, and upon edge, so as to avoid undue pressure and consequent abrasion-markings and breakage.

The manufacture of a dryplate is a very delicate and exacting process; it requires extreme care and skill of a high order. Distilled water is used in all chemical compounds and mixtures. The air is freed of moisture before it is allowed to associate with the coated plate. Every precaution is used to exclude dirt and dust. Nothing but the purest chemicals are used. Each batch of emulsion is tested several times during the process of manufacture both before and after coating the plate, so there is little chance of a poor lot of plates to get upon the market. Is it not, therefore, unreasonable and unjust in the photographer to exercise less care in his manipulations, and then blame the manufactured product for his unsuccessful results?

Of the many varieties of ordinary dryplates, the slow, fast and extra fast are principally used. The slow plate is generally used in commercial work, copying and pure landscape-photography, the fast for ordinary portraiture, and the extra fast for instantaneous exposures (moving objects), children's pictures, flashlight-work, and where the volume of light is small. They do not differ in keeping-qualities, but differ not a little in latitude of exposure, and show a



SUNRISE ON LAKE MICHIGAN  
COAL-BOATS IN HARBOR  
E. F. LANGLAND





WINTER IN MILWAUKEE HARBOR

B. F. LANGLAND

marked difference in recording the contrasts of blacks and whites. Other things being equal, a strong developing-solution should be used on the slow plate, a normal solution on the medium fast plate, and a weak developing-solution on the extra-fast plate.

Aside from these, we have the color-sensitive (isochromatic or orthochromatic) plates. These also differ in sensitiveness and not only to actinic light but to nearly all colors of the spectrum. They possess the qualities that give in the finished print correct or equal color (tonal) values. The advantages of using such plates are, of course, obvious. In development they may be handled much the same as ordinary plates, but should be protected from the developing-light as much as possible for they will fog in red light if exposed long enough. Next to the color-sensitive plate we have the nonhalation plate, which, as the name implies, is not subject to halation, preventing, as it does, the spreading or encroachment of the highlights onto the

shadow portions. They are most useful in photographing interiors, woodland-scenes, cloud-studies, etc., where there is great contrast of blacks and whites; and, as they are made of two separate coatings of different sensitiveness, one coating being applied on top of the other, none but a very weak developing-solution should be used. These plates keep well, but one should get them fresh, when possible, particularly the color-sensitive variety. The ideal plate, perhaps, is the one which possesses both color-sensitiveness and nonhalation-qualities, and is the best for all-around work. By using a weak developing-solution and developing-light, one will be amply repaid for the extra care taken.

Be it known, that the photographic sensitized plate is the means by which is recorded the relation of the light or scale of light intensities reflected by the subject. Hence, if one aim to produce perfect pictures, nothing but first-class sensitive material should be used. Economizing here, will lead only to disappointment.



Fastidious people patronize those photographers who are skilled in the principles of composition, light and shade, and who are familiar with the latest phases of their art; and their proficiency will count for naught, unless they select a dry-plate capable of rendering all the delicate tonal values, modeling, detail, brilliancy and atmosphere as seen on the ground-glass.

It is obvious that no one particular make of plate can be recommended to the exclusion of all others. All have merit, and one cannot go astray if his choice be one of the standard makes advertised in PHOTO-ERA; for while they may differ in minor qualities, they are essentially alike and should give good results in

the hands of the capable worker. That plate is best with which one is most familiar; and in selecting a plate one should be governed by the kind of work to be done. Let him then choose a plate of a variety best suited to his requirements, one which will yield results with the least amount of manipulation, and then keep to it; for it is only by working along lines of least resistance that pictures are produced with ease and certainty. If one have poor results, he should endeavor to duplicate the defect before casting blame upon the maker. If such a course be pursued, it will not only fasten the blame where it rightfully belongs, but will also greatly increase the knowledge and power of the photographer.

## Cold Light

PROFESSOR CHARLES DUSSAUD, of Paris (a pioneer of wireless telegraphy), has recently given a demonstration in London of what threatens to be a veritable revolution in lighting-power, which will be of particular interest to photographers. By its use the production of heat in the use of electric light in lanterns and kinematographs is entirely avoided, hence its title "cold light." At the demonstration he proved conclusively, by experiment, that the light could be enclosed in a projecting-lantern, with paper as a substitute for Russian iron, without the slightest risk of overheating and fire. He also showed that such interesting objects as the interior of the human mouth and throat could, by its means, be projected on to a screen for demonstration or other purposes in their natural coloring without the slightest inconvenience to the owner from the heating of the lamp—a tiny thing an inch or so in diameter. For lanternists the special advantage was shown to be that lantern-slides made of film could be safely used in place of glass, thus avoiding the annoyance of weight, expense, danger of breakage, and difficulty of conveyance.

The system is a highly ingenious one, and it combines with the absence of heat an enormous increase in lighting-power. To be strictly unscientific, everyone knows that if a lamp is attached to a higher voltage than that for which it is made, it gives a fine increased light for a short time and then bursts. Professor Dussaud attaches an ordinary four-candle-power lamp to double the voltage for which it is made, and it gives at once a 100 candle-power light; nor does it burst, or even grow warm. He obtains this end by interrupting the current. This can be

done with a single lamp by cutting off the current for the fraction of a moment and then restoring it, and repeating this operation: or, better still, by using three of the small lamps revolving, so that each one touches a contact and is lighted, and then has a double period of rest, during which such fraction of heating, if any, as it has received is cooled out and lost. So far as the eye can perceive, the lighting is continuous. Actually, the three little lamps are revolving. One is lighted, is revolved past the point of contact, and the next then glows in its place. The immense increase in lighting-power is obtained without any increase in consumption. The advantage of this to the lanternist should be incalculable, and the densest color-slides should be showable from the ordinary domestic supply. It is claimed that, by the use of this non-heating light, celluloid may be safely utilized in the kinematograph. Moreover, the light can be produced from a very small battery or accumulator, and therefore in an unwired building. It was quite a revolution in itself to see a tiny lamp in work at the demonstration, showing bravely a colored slide in a four-yard circle on the screen, and shaming by its performance an arc-lamp in a lantern double its size on a neighboring table. A special advantage of this system for the kinematograph should be that by its use the film can be stopped at any moment for demonstration or other purpose *ad libitum*. — *The Amateur Photographer*.



No portrait by photography ever made is so good that it cannot be improved upon. It should be the constant aim of each of us to make that better portrait. — *J. C. Strauss*.



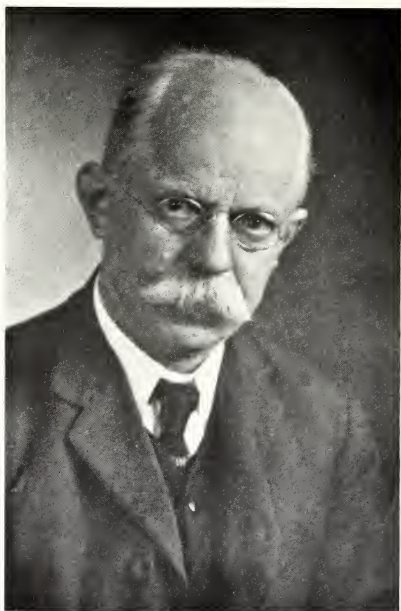
THE OLD PUMP

RICHARD M. PERTUCH

fascinating fifteen minutes I ever spent in a darkroom. As a reproduction of the subject — my first home as a married man — it was a success. Iron and oxalate were used as a developer. The printing-medium was albumen paper, which I silvered myself. From that time on, the camera has been my constant companion, whether tramping alone through the country, with my family or with my pupils. I have never been without it at physical training exhibitions, several visits to world fairs and three tours in Europe. For ten years I used a camera of my own construction. It was a substantial box made of walnut. Many times it has been mistaken for a pigeon-carrier, and very often it has been used as a seat for my children. But it has served me faithfully. Fitted with a Collinear lens and a shutter of my manufacture, my camera has failed me but twice, when

only a small screw-driver was necessary to make the repairs. This fad, as some call it, is my recreation from my regular duties as teacher of physical training, which occupation I have followed for thirty-five years. I have never grown tired of my hobby: I always find something new to learn.

Several photographic magazines, PHOTO-ERA for one, and some from abroad, have been my instructors. If only amateurs would stop snapping at random and study the principles of picture-making, a lasting interest and pleasure would be found in photography. Many of my prints are in the possession of friends, who seem to prize them as souvenirs and also as specimens of pictorial photography. My own collection consists mostly of lantern-slides, of which I have made about three thousand. They have enabled me to give many pleasant



SELF-PORTRAIT

RICHARD M. PERTUCH

evenings to my family, friends and pupils. An invitation to be present at one of my lantern-slide exhibitions seems always to be appreciated. How amusing it is for my grown-up pupils to see themselves on the screen as when they were boys and girls; and what a delight for the little ones to view their own portraits in this manner! My grandchildren's first question on their visit is: "Grosspapa, zeigst Du heute Bilder?" And grandpapa himself likes to see the pictures of bygone days with their many pleasant memories. Yes, it is strange to have still the same longing for picture-making as in the days of one's youth; but what a difference between those pencil-sketches on oiled paper and the finished photographs of to-day! What progress, indeed, has been achieved during these many years!

My methods in photography have varied considerably during this long period. In the main I have followed the instructions of the manufacturers of plates and papers; but as I

take a great delight in experimenting, I have tried many different formulas and nearly all the developing-agents on the market, always aiming to produce the ideal negative. How often I have returned to pyro, I do not know; but at present it is my favorite developer. Never stronger than one grain to the ounce is used for tray-development, except for copying and glass-positives; then two grains are sufficient. The developer is mixed fresh as I use it — the best and cheapest way for the amateur. Tank-development does not interest me. Judging the density is my invariable guide in developing plates.

The orthochromatic non-halation plate is the best for my all-around work, while film-packs are used on my travels. I have found some of the English and French plates very fine in rendering atmospheric conditions and giving good tone-value in the negative. A ray-filter is frequently a help in this respect. For a time it was a hobby of mine to improve negatives by making



THE SUNDAY PAPER

RICHARD M. PERTUCH

positives of them, then darkening such parts as I found necessary, also adding clouds if desirable. Such a positive often consisted of three or more plates bound together, from which a negative was made on a larger plate, and in the camera. The result was not always successful, my artistic ability not being sufficient for such faking. The better plan for me was to try to get what I wanted by correct exposure, proper development and printing-quality. Gaslight and bromide papers are the most practical printing-mediums for my work. Ortol, duratol and amidol are my favorite developing-agents.

My camera-outfits consist of a 4 x 5 reflex of my own construction, a 4 x 5 Premo and a 5 x 7 view-camera. The reflex has two lenses of 6 1/4-inch focus, a Taylor & Hobson for focusing, and a Collinear with a home-made shutter. For the 5 x 7 camera I have a Zeiss Tessar of 10-inch focus and a Verito of 9-inch focus with a Thornton & Pickard shutter fitted to the rear of each. I favor using the rear or front combination of the Collinear or Verito, avoiding hair-like sharpness as much as possible. The latter lens gives a very pleasing effect with its 25-inch focus. It also enables me to use a larger stop and to get less halation than with the complete lens. Should a negative be objectionably sharp, the enlarging-camera with the Verito lens gives me the most pleasing soft-focus effect over all other methods. For such work I

use daylight. An old 5 x 7 view-camera is attached to an 8 x 10 window in my darkroom, and two sheets of ground-glass, 6 inches apart, furnish an evenly illuminated surface. An easel, sliding along the ceiling, completes the apparatus for making enlargements or lantern-slides. Besides the Verito lens, the Zeiss Tessar F/4.5 is generally used as the projecting-lens, giving sufficient illumination for all developing-papers.

In regard to composing or arranging the view on the ground-glass, I am glad to say that I still have much to learn. That is one of the principal reasons why I have not tired of photography. It is interesting to study the art of composition, and to make use of its principles. It is also helpful in the search and appreciation for the beauties of nature.



SERVICE is that factor of a business which sooner or later makes or breaks it. It is the easiest and cheapest thing to give, but the hardest to teach your force. Service that is rendered by your force and that received by your customer is looked on from entirely different view-points; and the business-director who is able to bring his working-force to see the service rendered by that force, from the view-point of the customer, is a success.

G. W. Harris.

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RICHARD M. PERTUCH



# Some Phases of Pigment-Printing

CASPAR W. MILLER, M.D.

(Condensed from a paper read at the meeting of The Photographic Society of Philadelphia, Feb. 12, 1913)

(Concluded)

## Coating the Paper

IT is of importance that this operation be conducted with the paper between the operator and the light, so that by stooping one can look along the surface and detect unevenness; for, since the coating is transparent, streaks cannot be detected from above. If artificial light is being used it should be low, so as to give a good reflection. The rough surplus of the gelatine should be removed by the circular polishing-motion, but the final smoothing down should be by straight wiping across the paper, first in one direction then at right angles repeated two or three times, each time with the butter-muslin or cheese-cloth—as it is commonly called in this country—more lightly, as the action approaches that of blending rather than wiping. If all streaks are not removed in this manner, the blender may be used. Another point is that the cheese-cloth should be damp, in which condition its action is far more delicate than when dry. It should also be washed after each three or four sheets, so that its power of absorption may remain the same during the entire operation, which is not the case if it become saturated with semi-solidified gelatine. After washing in warm water, wring as closely as possible, then open it out and wave for a few moments in the air so that by evaporation the heat from the wash water may be dissipated. In a very short time it will feel quite cool to the hand, when it will be in condition to use. As Arbuthnot says, the cloth should be large, 3 by 4 feet not being excessive to use in coating paper 16 x 21 inches. It is usually better to wait more than half an hour, probably twice this time, before applying the second coat; for if it is recoated too soon, most of the previous coat will be removed. In this connection it is to be noted that if the room, paper and cloth all be quite warm it is perfectly possible to apply a 6, 7, or even a 8 per cent solution and get it rubbed down virtually free of streaks; and in such case only one coating is made. However, for so much gelatine as this, it is easier to use weaker solutions twice. It is always well to coat the paper as lightly as possible, considering the nature of the print desired, for if more than just sufficient gelatine be used difficulty will be found when it

comes to pigmenting. The amount recommended will give straight prints or some control, for it is an interesting fact that this thin film of mixed gelatine, sugar and glycerine shows little of the definiteness characteristic of gelatine alone in thicker layers, and performs fairly well the function of semi-solid gluing-material, and it is so thin that great exactness is possible.

When it is desired that the darkest shadows shall appear almost black, that is, when the pigmenting-solution is to contain a large proportion of pigment, it will usually be necessary to increase the thickness of the gelatine-coating; also when colors other than lampblack are employed. In either case, pigment is more likely to be driven into the paper and cause staining.

## Pigmenting

With the paper and negative just right—provided one does not require great control—good work can be done with the pigmenting-solution described by Arbuthnot. It will be found far better, however, to pigment with a gum solution as described below, somewhat reducing at the same time the amount of gelatine. This leaves the pigment more intimately associated with the fibers of the paper so that it is not likely to become accidentally detached; and provided the exposure be suitably increased the image can be developed by vigorous spray or brush-work, removing just what we wish, so that light and shade can be freely modified and even a certain amount of re-drawing effected just as with friction gum, but more perfectly. Working in this way, the paper will usually require only one coat of gelatine, which for some results may be as weak as 2 per cent, but should more often be about 4 per cent, the general principle being that the more gelatine used the less spraying is necessary, and the more definite and “photographic” the results. It is also desirable to use a little more sugar than gelatine—about five grams of sugar to four of gelatine—which will make the image even more plastic, and at the same time reduce the necessary temperature of development water to about 80° Fahrenheit; the advantage of low temperature normal development being that by raising the temperature



AN AUTUMN EVENING

RICHARD M. PERTUCH

one can correct a considerable amount of over-exposure.

The pigment may be tube-color, or, in the case of lampblack, distemper-color ground in pure water only; other distemper-colors do not seem to be fine enough. The quantity indicated by Arbuthnot, namely, sufficient to give a perfectly black surface, is serviceable for the essentially platinum-like effects which he says he desires to obtain; but the average pictorial worker will probably find that such a coating will give him shadows which will require to be opened up a good deal by forcible development, with some risk of altered texture. Heavy pig-menting with this process does not mean nearly the difficulty that it does in gum-printing; nevertheless, moderate quantities of pigment are even here easier to handle, and so from either aspect it is advisable to start by making coatings considerably lighter than full black.

The pigment is rubbed up in a mortar with a solution of gum, the strength of which may vary from three to eight per cent, five usually being satisfactory. The gum solution is always made

up fresh, and, theoretically — as pointed out by Baker — it is prudent even in gum-printing to neutralize the natural acidity of the solution; and on account of the possible effect of the acidity in promoting the decomposition of the bichromate, and the greater sensitiveness of gelatine to the chromium oxides, it would seem that an additional reason existed in the present process for neutralization. But practically there seems to be no difference in the results when the gum is neutralized, and the sensitiveness of the paper is much less, particularly if the neutralization has not been exact and there is the slightest excess of alkali present. The latter condition also seems to favor the penetration of the paper by the alcoholic sensitizing-solution, which results in small, round spots in the print, most often seen in the shadows.

The bristle-brush of ordinary gum-printing is not used in the present process, but, as Arbuthnot says, a camel-hair brush should be employed. On account of the low viscosity of the solution, such a brush is perfectly able to control the distribution of color over the paper, and it is



FLOWER-DAY  
 DESERTED  
 RICHARD M. PERTUCH





MORNING GLORY

RICHARD M. PERTUCH

not so likely to drive the particles of pigment through the gelatine, thereby causing staining, as is a bristle-brush. This consideration is of importance chiefly when it is desired to develop with light spraying. The object here is not to try with how little solution one can cover the surface of the paper, but rather to use enough to pigment the gelatine thoroughly; therefore it is applied somewhat freely, blended across and up and down leisurely and lightly all with the coating-brush until a fairly regular surface is produced, then blended thoroughly and carefully down with the badger blender until surface-dry. This blending is one of the most important parts of the process. The only way to judge whether it has been sufficient is by transmitted light; if, when so viewed, the paper appears to be full of small black specks, the blending has been stopped too soon and the sheet will probably be worthless, the proper appearance on an even-grained paper being almost like a yellow or brown ground-glass. Streaks are far less troublesome than defective texture, for the former can often be corrected by local spraying, but the latter means lack of detail and a very displeasing, rough, grainy image. If the paper be too

heavily gelatinized, it will be found as the blending proceeds that, instead of drying with an even surface, measly patches will appear, which conditions become worse if an attempt be made to recover them with further blending.

No difficulties are likely to arise in the sensitizing, printing or developing. It is advisable, however, to avoid combining the pigmenting and sensitizing operations (by adding bichromate to the pigmenting solution) at least until one has become familiar with the process; for some reason success seems easier when the paper is separately sensitized, possibly because of the well-known change in the physical condition of gum solutions produced by the addition of bichromates.

When the pigmenting-solution is made up with gum, it is not very easy to say whether we are in reality making gum prints on a gelatinized paper or gelatine prints pigmented by means of a gum-solution. When the proportion of gum exceeds about 12 per cent, it would seem from the changed character of the image that the gum becomes dominant; whereas with solutions of the strength recommended the only differences apparent in the print, as compared



with one pigmented with a plain water solution, are a more mellow texture and easier manipulation.

However, this is an academic question, as it were. The difference with stronger gum solutions may be merely that which is due to the

growing thickness of film as it approaches that of an ordinary gum-print. The essential condition is a thin coating, and this is easily made by the process to which your attention is invited this evening. — *Journal of the Photographic Society of Philadelphia.*

## Spirit-Pictures by Kinematography

CONSIDERABLE interest is being manifested in the latest kinematograph illusion, the "Kinoplastikon," which is now installed at the Scala Kinemacolor Theatre in Charlotte Street, London. The principle by which these spirit-pictures are produced reminds one of Professor Pepper's ghosts, that created so much interest many years ago.

Here is a brief explanation of this new system of projection. In a fireproof chamber beneath the stage is the kinematograph projector, the rays of light from which strike a mirror placed some distance from the lens. The rays are then diverted by the mirror on to a semi-transparent medium which lies flat in an opening in the stage-flooring. This medium arrests the rays, but allows the projected picture to pass through until it falls on a large sheet of plate-glass placed immediately over the opening at an angle of about 45 degrees. The light-rays are not

detected by the audience, and the moving figures appear to stand out in relief on the stage; with the absence of a screen (the glass not being visible to the spectator) the illusion is complete. We understand that the taking of the pictures for the Kinoplastikon involves but little expense and trouble, as all the actors are obliged to dress in white. The illusion has proved very successful in Vienna, where it was first shown, and it should come as a welcome addition to the excellent program already presented by Mr. Chas. Urban at the Scala. — *Amateur Photographer.*

✧

HALF that I know has been acquired by constant and continuous reading of all photographic literature, ephemeral and otherwise, that I could get hold of; the other half by constant experimenting. A wise man will learn from a fool: Go thou and do likewise. — *E. J. Wall.*



THE PARKWAY

RICHARD M. PERTUCH



# A Little Talk Upon Landscape-Photography

FREDERICK F. AMES, JR.

A COMPARISON of the landscape-work of the amateur of to-day with that of some few years ago shows a decided improvement. There may now be said to be but little if any difference between the work of the amateur and that of the professional. Thinking the matter over carefully, I am inclined to give the preference to the amateur, as his work generally shows more individuality. The hosts of amateurs that used to press the button at anything that presented itself seem to have given way to the more serious workers, who go out after real pictures and not mere records of fact.

The secret of success is not in choosing a standpoint at random and, so to speak, "bang the view right in the face," but in picking out carefully what appears to be the very best point of view and then composing the picture according to one's ideas of what constitutes good balance. It is quite true that many very effective and artistic pictures have been obtained by mere chance; but it is in that case entirely a matter of luck, and luck will not always run the same way.

To my way of thinking, composition is at the best but a general term. One worker might peruse carefully all of the art-books in creation, and another, who had never even seen the cover of one, go out and get results of the same subject far beyond comparison with the work of the fellow who had spent months, and even years, studying the subject. The old adage, that an artist is born and not made, holds as good in photography as in any other field of creative art.

We will not stop here to discuss the old and ever-present question, as to whether or not photography is an art. While we photographers proceed with the aim of obtaining a result which to our minds is artistic, narrow-minded, unenlightened painters are unable to convince us that a brush and some paint are any better means to produce a work of art, than a good dryplate and developer, mixed with a certain amount of brains, good taste, and an ideal in view. I do not, for a moment, mean to decry the art of painting, as it is from a study of the masters that we can get many useful hints.

For serious work I consider a plate-camera very much better than a film-camera, on account of its additional adjustments, the advantage of being able to see the view full size upon the

ground-glass, and because of the individual development of the plates. When using a plate-camera of the focusing-type, there is absolutely no doubt about the view being properly focused or composed.

A tripod is needed, of course, as very often the lens must be considerably stopped down, in order to obtain a sufficient depth of field. To make the necessary exposure, holding the camera in the hand, would be out of the question. Any exposure longer than  $\frac{1}{10}$  second is almost certain to yield a picture considerably blurred, if the camera be held in the hand.

Many prefer to use a small-sized camera, and to make enlargements afterwards. There is much to recommend this method. The outfit is less bulky, lighter to carry and, if one has a good lens, successful enlargements of almost any size may be made. Very often an enlargement possesses a softness not obtainable in a contact-print, and the chances for "dodging" are vastly better.

It is a somewhat difficult matter to set down on paper just what is good, and what is not good, as any number of amateurs might pass over a certain piece of ground and not see anything at all attractive; while the very next one might set up his camera and produce a work of art.

Unless one is something of a colorist, a picture should not be taken merely because of the beautiful colors in the landscape; for when reduced to monochrome—as in an ordinary print—the most gorgeously colored landscape will appear flat and insipid. If one desire to see beforehand the effect of the finished picture in monochrome, let him carry along a small piece of blue glass and view the landscape through it.

It is well worth while to have a direct-vision view-finder fitted to the top of the camera, for then it may be held on a level with the eyes, and the general effect of the view be seen, without bothering to set up the camera and focus it.

Extensive landscapes, such as views of mountain-ranges, etc., are seldom effective, unless there is a very pretty foreground. Such views require a nicety of exposure not necessary in other landscapes. If the exposure be a little too full, the mountains in the distance will come up so dense on the plate, as not to print well. If the exposure be even a little bit too short, the



NOONDAY REST

FREDERICK F. AMES, JR.

foreground will be underexposed and print too dark. Therefore a very well-lit foreground should be chosen, and an exposure given that is considered absolutely necessary.

Whether one lives in the city or in the country, there is no time of the year when the camera need be laid away on the shelf. If one live in a large city, there are the parks, which generally and at all seasons offer many pictorial possibilities. Within an hour's trolley-ride, one will very often find somewhere in the outskirts of the city very pretty bits of landscape.

As I said before, all of the seasons can be utilized to take pictures. In the spring there are the apple-orchards, which, when in full bloom, make attractive pictures, particularly when one can color them. The transparent colors on the market are very easy to manage, and one can soon become quite adept. Very often sheep will be found in the orchards and if one be lucky enough to catch them well grouped in some good setting, they will make an exceedingly attractive picture.

It is in such work as this, where animals are included in the landscape, that luck is one of the factors. The writer remembers well when, some years ago, he vainly tried to chase a flock of sheep into a certain part of the orchard upon which he had previously focused, and, after

finally succeeding in getting them there, he made a wild dash for the camera in the hope of being able to press the bulb before they took it into their heads to wander, or rather, to scamper away. The results were not what might be called very satisfactory, as the plates when developed showed a series of pictures with the sheep flying in every direction. After having spent the whole forenoon in this foolish manner, and being pretty well tired out, the writer concluded to sit down, eat his basket-lunch, and have a smoke before starting home. After finishing both, he concluded to take the view at any rate, sheep, or no sheep. After inserting a plate-holder, drawing the slide, and just in the act of pressing the bulb, the sheep walked right into the view, and arranged themselves as nicely as could have been desired, and, what is more, remained long enough to permit exposures of three different groupings.

That was purely luck, and the results obtained, creditable to anything but skill on the writer's part. It would follow from this, that the better way is to wait and trust to chance. An enthusiastic fisherman will sit all day long in the broiling hot sun, in the hope of eventually being able to land a good fish. Why, then, should not an equally enthusiastic photographer be willing to sit under the shade of a tree, and



THE OLD MILL

FREDERICK F. AMES, JR.

await with the same patience, his chance to shoot the game?

The country in summer is the photographer's paradise, and the chances of running across good pictures are more numerous than at any other season of the year.

In the autumn there is the beautiful foliage, likely to assume beautiful colors later; the corn-fields after the corn has been stacked; and, last but by no means least, some gorgeous sunsets, which, if taken across a sheet of water or silhouetted above an attractive horizon, will make very striking and decorative panels.

Landscapes with figures may be said to be

the highest form of landscape-work, and are certainly much more interesting than plain landscapes, unless the latter are exceptionally good. Subjects that tell a story or express an idea are very much harder to find than ordinary landscapes, but are well worth any additional time or effort.

The saying goes, "There are tricks in all trades but ours." I beg to differ, for there are tricks in all trades, but more in ours. Much may be added to or taken from a picture by means of an etching-knife, calcined flour, opaque, pencil, or brush. If there be any little thing, that in your opinion does not belong in a pic-



AUTUMN SUNSET

FREDERICK F. AMES, JR.

ture, take the etching-knife and carefully remove it from the negative. If there be a larger area that you wish to remove or to reduce, use some calcined flour (or powdered pumice) on a pointed stick covered with cotton. It may also be used on the tip of a finger, but the plate should be frequently dusted, so that one may see when the desired amount of reduction has been reached. If you wish to add some flowers to the foreground, blossoms to the trees, or any such little stunt, take some opaque on your brush and put them in. The opaque may be used on either side of the plate, but if sharp effects are desired, it should be put on the film side. An ordinary pencil may often be used with good effect in adding grass, shading off any of the reduced parts, etc. The parts of the negative to be penciled should first be treated with some good retouching-varnish, so as to give a good tooth for the pencil-lead. It will seldom be necessary to resort to this practice, known as "faking," but it will sometimes, indeed, be a friend in need.

There is much the same fascination in hunting for landscapes as in hunting game, but largely it likewise depends a little upon luck, but largely upon the skill and keenness of the hunter.

Almost anywhere in the country is good hunting-ground. Follow up brooks, go around

the shores of ponds and lakes, walk along any pretty country-road, and investigate any farmhouse that looks as if it might possess some pictorial possibilities. The writer has found farmers only too eager to lend their assistance in pointing out what they consider a subject for a good picture. Those subjects do not always coincide with our ideas on artistic composition; but a picture of the pet pig, the usually large family, the house, or any such trifle, pleases them to such an extent, that sometimes — sssh, yes, s-o-m-e-t-i-m-e-s, real doughnuts, home-made cookies and genuine milk are the reward. This return for one's services need not constitute the camerist a professional photographer, or I should have been classed as one many years ago. Well, this is a little bit off the subject, so I will conclude this little talk by saying, "Keep your eyes open, and you are bound sooner or later to find something that will not only be a pleasure in the actual taking, but later in the developing and printing; and always as a decoration for your room or cozy corner."

~e

IN making a portrait, don't rest satisfied with a good outer illumination — the light from within is, after all, the great factor.

*B. J. Falk.*



# The Point of View and Its Relation to Perspective

WILLIAM S. DAVIS

CONSIDERING the somewhat hazy ideas of many inexperienced workers upon the relation which the standpoint of the camera bears to the perspective as shown in the finished photograph, it is hoped that the information offered here, in as non-technical a manner as the subject will permit, may prove of assistance to a better understanding of the matter.

It has long been the boast of most photographers that the lens gives absolutely accurate drawing and perspective. Practically, this is true, however, only when it is properly used; for although any lens which is corrected for curvilinear distortion will give theoretically correct perspective from almost any standpoint, in actual practice it will be found that none, however perfect in construction, can produce *apparently* accurate perspective in the image outside of certain limitations, and in pictorial work the apparent accuracy is the only kind which should be considered.

Linear perspective is wholly regulated by the standpoint from which the subject is seen.

For the benefit of those altogether unfamiliar with the subject, it may be well, before going further, to say that, briefly described, linear perspective is the term applied to the art of representing upon a flat surface, objects situated at various distances from the spectator in such a manner that they will appear to recede correctly and so keep their proper places.

The correct rendering of various objects in a photograph does not depend upon the focus of the lens *per se*, but upon the standpoint chosen and the angle of view included; or in other words, the relation which the focus of the lens bears to the size of the picture taken, a short-focus lens giving the same perspective on a small plate as one of longer focus does on a proportionately larger plate.

If these facts be kept in mind when working, there should be no excuse to show false perspective, unless it is done intentionally, or from necessity, when a bad standpoint is unavoidable.

The statement regarding the relation of the point of view to the perspective may be made clearer by referring to Fig. 1. A represents the point of view, which in this instance is placed on a level with the base-line. The vertical lines B and C stand for two objects of the same height, and are spaced at equal distance from each other and from point A. Although the

principle is the same whatever the actual measurement may be, we will say, for example, that the distance from A to B is fifty feet and that from B to C the same; then the sight-line from A to C1 will pass exactly through the center of B-B1 and the relative heights of the two vertical lines will appear as in Fig. 1a.

Suppose, however, the line B is moved away from the point of view until its position between A and C is three-quarters to one-quarter respectively of the total distance (as in Fig. 2), then the sight-line from A to C1 will pass through B-B1 three-fourths of the distance from its base, making C appear three-quarters the height of B (Fig. 2a).

If the objects were very near the lens, *i.e.*, nearer than the infinity-focus of the latter, there might be an extremely slight variation in the relative sizes of their images on account of a change in conjugate foci, according to which object was focused upon; but for all practical purposes this fact may generally be disregarded.

The deduction to be drawn from these examples is that if one wish to avoid having the nearest object in a view appear very much larger than others of similar size further removed, the relative distance between them should be lessened by choosing a standpoint at a greater distance from the nearest one.

Another question of perspective is that pertaining to the apparent height of an object or objects independent of their distance apart; which is illustrated in Fig. 3. In this diagram the relative positions of B and C are the same as in Fig. 1, but the point of view is at an elevation of one-half their height, which situation of the viewpoint causes the base-line of C to rise above that of B; in this example, one-fourth the latter's height, as may be seen in Fig. 3a.

In actual field-work a change of only a few inches in the height of the camera may greatly affect the apparent size of small objects, such as grasses or bushes, in the immediate foreground, whereas in dealing with an architectural subject, a building appears far more imposing from the street-level than it does from an elevation.

Anyone can verify the correctness of the three diagrams by focusing upon some objects of uniform size, such as telegraph-poles or the front and rear cornices of a building, at the same proportional distance apart as the lines in the diagrams.

The photographs, Examples A and B, show



very clearly the effect produced upon the relative size of two similar objects in a picture by a change of standpoint.

Example A is from a  $3\frac{1}{4} \times 4\frac{1}{4}$  snap-shot taken with a lens of  $6\frac{1}{2}$ -inch focus, thus including an angle of approximately forty degrees, which would generally give satisfactory results. In this instance, however, the camera was brought so close to the nearer horse, to cut out of the field of view matter which was not wanted, as to make the animal occupy a position between the lens and the other horse of about three to two respectively of the total distance.

this reason in the case of a single group of objects every one almost instinctively selects the most natural point of observation, which is far enough removed to permit seeing all that is desired without turning the eyes.

The relative size of the two heads in Example B is entirely satisfactory, because the picture was taken from the same standpoint as would be chosen for visual observation, which in this instance was about twice as far away from the nearer animal as that of Example A. As a matter of convenience in obtaining an image of the desired size direct, a lens of 13-inch focus

Fig. 1<sup>a</sup>



Fig. 1

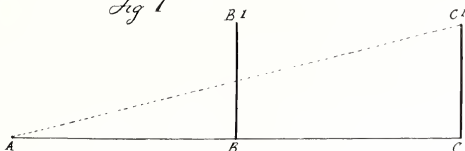


Fig. 2<sup>a</sup>



Fig. 2.

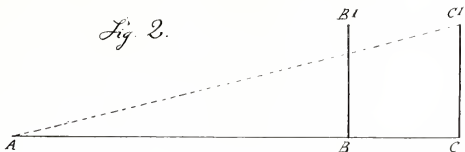
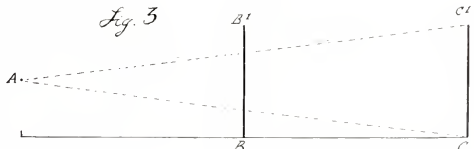


Fig. 3<sup>a</sup>



Fig. 3



A spectator looking at the animals from the same point as the lens would have seen the same perspective as was recorded by the latter; nevertheless, the photograph *appears* untrue, because no one would be likely deliberately to choose such a near standpoint for visual observation.

If one looks intently at a given object, only a narrow angle of view on either side will be clearly seen without moving the eyes. This limitation is not so noticeable in the case of a broad, open landscape containing a number of objects; but it is different when anything at very close range fills the entire field of vision, so for

was used on a  $4 \times 5$  plate in making B, but the same perspective would have been obtained by using the shorter-focus lens at the same distance and then enlarging a portion of the image until it was of the desired size; for it is evident that if one makes a negative with, say, a 6-inch lens and then enlarges it two diameters, the result will be the same as if a direct negative were made from the same standpoint with a 12-inch lens.

The two photographs also show the difference in the apparent height of similar-sized objects produced by changing the height of the camera,



EXAMPLE A  
EXAMPLE B  
W. S. DAVIS





A GOOD JOKE

FRANKLIN REIFF

A being taken with the camera in the hand (about three feet from the ground), whereas B was made from a tripod at nearly the same elevation as the eyes of a person when standing.

From the foregoing it is apparent that the focus of the lens signifies nothing by itself except the size of the image which it will produce, and one of a given focus may be either a narrow- or a wide-angle lens according to the size of plate it is used with; the principal difference between regular lenses and those made particularly for wide-angle work being that the latter are so ground and mounted, as to allow the rays of light which pass through to illuminate evenly and to come to a sharper focus on the margins of a larger-sized field in proportion to their focus than ordinary lenses will cover.

The difficulty with many cameras which are sold complete is that they are fitted with lenses which embrace too wide an angle to give satisfactory perspective when a good-sized image is wanted, the average being about 5-inch focus for  $3\frac{1}{4} \times 4\frac{1}{4}$  cameras and 6-inch for the  $4 \times 5$  size, thus covering an angle of nearly fifty degrees.

From a practical working-standpoint, here is where the principal cause of violent perspective lies, particularly with beginners, as they are tempted to get too close to an object in order to make it fill the desired space. How often have we seen a photographer look at a subject from various positions, select the one most pleasing to the eyes and then, after studying the effect on the focusing-screen, move nearer the principal



WRITING TO GRANDMA

CHAS. H. FLOOD

group with the intention either to make it larger, or to cut out of the field some uninteresting objects which intrude on either side. Such tactics cannot help altering the lines of perspective, and in many cases the resulting photograph proves disappointing on account of such changes. A longer-focus lens prevents this by making it impossible to include the amount of subject wanted, unless the camera is far enough away to give good perspective.

By far the better way is to select the most pleasing visual standpoint for every subject, place the camera at the same spot, and then use a lens of whatever focus may be required just to include the whole of the composition on the sensitive plate. Such a method would make it necessary for one to go provided with several lenses of different focal lengths mounted interchangeably, and that would not always be practicable, particularly with certain types of cameras. For the landscape photographer, however, who wishes to excel, such an outfit is

not too complicated; for all that is necessary is to fit a long-bellows camera with either a convertible lens or a battery of two or three complete lenses.

When the optical equipment must be limited to one lens which shall as nearly as possible be of universal utility, the problem is a rather hard one; and inasmuch as I am now writing upon the pictorial aspect of the question, it is not my intention to offer advice upon what *kind* of lens might be best, as they all have their special uses, and good work may be done under proper conditions by simple as well as by very expensive ones (and, for that matter, with no lens at all). As I have, however, used lenses which included various angles on a variety of subjects, usually with the purpose of obtaining pictorially-correct perspective, some suggestions upon the choice of focus in relation to size of camera employed may not be out of place.

For all-around use, then, the lens may include an angle of thirty-five to forty degrees, which



THE REPROOF

EMMA C. DURRANT

would mean a focus of about one and one-half times the length of the picture, say  $7\frac{1}{2}$  to 8 inches for the 4 x 5 size. Such an angle of view is quite wide enough for every purpose with the exception of a few architectural subjects and interiors which have to be taken at very close range or not at all, and the general effect will be good if care be taken not to approach a single group of objects too closely.

For single portraits, marine-views, and many landscapes, a lens the focus of which is twice the long way of the picture (10 inches for 4 x 5) will not be found too great. The narrow angle included (within twenty-eight degrees) makes it possible to obtain large heads direct, and seated figures without the hands and feet appearing over large; and in marine-work it is evidently a practical advantage to obtain larger images of distant vessels, or to be able to keep farther away from flying spray, which so often covers the lens, to one's great inconvenience, when making surf-views.

One point more demands brief notice here, and that is depth of focus, or the ability of a lens to give at the same time sharp images of objects situated at various distances.

In this respect a short-focus lens is more likely to give universal definition when focused sharply upon near-by objects than one of long focus, as depth of focus decreases more rapidly in proportion than the length of focus increases; but in pictorial work great depth of focus is not always an advantage, and it is easier with a long-focus lens to obtain good definition on the principal part of the composition without having the surrounding portions equally sharp; whereas, should more uniform definition be wanted, it can easily be obtained by stopping down.

If, however, great depth of focus is required with the lens at a large working-aperture, as is the case in high-speed work, then lenses of comparatively short focus should be used with cameras of correspondingly small size, and the negatives afterwards enlarged.



# EDITORIAL

## Photo-Era Prize Competitions

**W**ITH the current issue — the beginning of a new volume — PHOTO-ERA inaugurates a change in its monthly prize competitions whereby the inexperienced amateurs may enjoy all the privileges of the Round Robin Guild. They will now have this department devoted exclusively to their interests, edited by the eminent expert photographer, Katherine Bingham, and a regular monthly prize competition of their own. There will be three prizes each month, together with as many Honorable Mention awards as the jury may decide, and the most desirable prints will be reproduced in PHOTO-ERA's well-known artistic manner. The rules and restrictions of the Beginners' Competition are printed in full in the Round Robin Guild.

The contests reserved for the advanced workers will hereafter be known as the PHOTO-ERA Monthly Competition. This is virtually the former monthly Round Robin Guild Competition, having the same number of prizes and Honorable Mentions as heretofore, the only change being in the name. Participants will continue to observe the customary rules, which will be found on page 33. While the advanced workers will have a change of subject for competition every month, the beginners are given one permanent subject, viz., "General," which offers them a greater range of choice, although any beginner is free to test his skill with any of the subjects assigned to the advanced workers. The beginner who is eager to improve his work should study the successful pictures from month to month, and to read carefully the several departments in the Guild, whose editor is always ready to assist every member of the Guild.

## Photographs of Human Thought

**W**HILE science in its various departments continues to find uses for photography, there is no truth in the periodical announcements in the daily press that some one in France has succeeded in registering human thought by means of the photographic plate. It is asserted that if an ordinary sensitized plate be wrapped in a sheet of paper containing printed or written matter, then in an opaque envelope so that the actinic rays cannot penetrate to the plate, and then pressed on a person's forehead or stomach for the period of about one hour, the developed plate will reveal not only a reproduction of the

printed or written covering, but a portrait or scene of which the subject had been thinking.

Now these markings, asserted to be records of human brain activity, are due to a direct chemical agency, and have nothing whatever to do with spiritual manifestations or even psychological suggestion. They are not even a new discovery; for the effect of heat upon dry-plates — fog, uniform or spotty in character — has been known these many years, and continues to worry the worker in warm climates. As to the impressions of printed or written characters, this phenomenon is as old as the dryplate itself. It is a simple, practical experiment which any amateur can make; the more readily, however, if the printed sheet has been previously exposed to bright actinic light. Any source of artificial heat, not necessarily the warmth which emanates from the human body, will produce a result — fog extending over the entire plate or large, irregular spots. Prolonged contact of the hand with a dryplate also will produce a developable image.

There is no element of mystery in these manifestations, and the facts as stated would seem to dispose of the theory advanced by an imaginative or publicity-seeking individual.

## The Sale of Second-Hand Goods

**I**N view of the prevailing tendency to improve the ethical standard in every department of photographic activity, it may be pertinent to suggest that this laudable movement be extended to apply to the dealers in second-hand material. In the world of trade and barter there is, and always will be, a demand for second-hand articles of every kind; but there is no reason, whatever, why dealers in such goods should not purchase them in a perfectly legitimate manner — as many do — instead of patronizing thieves and other untrustworthy individuals, and thus encourage indiscriminate larceny. When a dealer buys an article which he knows or suspects has been acquired dishonestly — particularly when it is brand-new — he ceases to be reputable. In a business-sense he is in the same class with the pawn-broker and, like him, he should be licensed and amenable to the same regulations and penalties. This would also enable the regular dealer to cease taking used lenses and cameras in exchange. Furthermore, stolen or mortgaged property could be easily traced.

# PHOTO-ERA MONTHLY COMPETITION

*For Advanced Photographers*

Closing the last day of every month. Address all prints to PHOTO-ERA, Monthly Competition,  
383 Boylston Street, Boston, U. S. A.

## Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. If preferred, the winner of a first prize may have a solid silver cup, of original and artistic design, suitably engraved.

## Rules

1. This competition is free and open to any camerist desiring to enter.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

8. The prints winning prizes or Honorable Mention in the twelve successive competitions of every year constitute a circulating collection which will be sent for public exhibition to camera-clubs, art-clubs and educational institutions throughout the country. The only charge is prepayment of expressage to the next destination on the route-list. Guilders interested to have one of these PHOTO-ERA prize collections shown in their home-city will please communicate with the Editor of PHOTO-ERA.

## Awards — Architecture

*First Prize:* John W. Gillies.

*Second Prize:* The Robinsons.

*Third Prize:* W. S. Davis.

*Honorable Mention:* Sam Avery, James C. Baker, J. G. Beach, Mrs. C. B. Fletcher, Wm. C. Graves, F. W. Hill, W. B. Howe, Suisai Itow, J. W. Jeffers, Wm. Ludlum, Jr., Aloys Maerz, John Manson, C. B. McColister, Claude Davis Millar, Paul R. Morrison, Charles H. Partington, A. R. Peebles, Jos. Y. Phelan, Harold H. Scudder, I. C. Sease, B. Springsted, E. R. Standcliff, James Thomson, Chas. P. Weston, E. J. Williams, Alice M. Willis.

## Subjects for Competition for 1913

May — "Park-Scenes." Closes June 30.

June — "Animal Subjects." Closes July 31.

July — "Wild Flowers." Closes August 31.

August — "Marine-Studies." Closes September 30.

September — "Shore-Scenes." Closes October 31.

October — "Rainy Days." Closes November 30.

November — "Christmas Cards." Closes December 31.

December — "Home-Scenes." Closes January 31.



Photo-Era Prize-Cup

In deference to the wishes of prize-winners, the publisher will give them the choice of photographic supplies to the full amount of the prize (\$10.00), and a solid silver cup of artistic and original design, suitably inscribed, as shown in the accompanying illustration.

## To Our Friends

JUST as you have consciously or unconsciously been benefited by participation in these monthly competitions, so your friends would also be spurred on to do better work and would be broadened in their appreciation of that which is best in photography — pictorial art. Tell them about these competitions, of the pleasure of rubbing elbows, so to speak, with their fellows, and of the satisfaction of winning a valuable prize strictly on the basis of relative merit. May we count upon you to "pass the word along"?

# THE ROUND ROBIN GUILD

*An Association of Beginners in Photography*

Conducted by KATHERINE BINGHAM

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free to subscribers and all regular purchasers of the magazine sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston.

## Wild Flowers — July Competition

Closes August 31, 1913

"Now have come the shining days  
When field and wood are robed anew,  
And o'er the world a silver haze  
Mingles the emerald with the blue.

Again I see the clover bloom  
And wade in grasses lush and sweet;  
Again has vanished all my gloom  
With daisies at my feet."

The poet John Burroughs, in his poem to "June," has rightly claimed it to be the one month of the year, with its shining days, which is not disappointing in its wealth of material to dissipate all our gloom and to bring to us sunshine and happiness.

Nature is now at her very best and in her most perfect state; no other days are like the days of June in their ability to bring rest and satisfaction.

May beckons us to the Great Outdoors, but with its sudden caprices of turning from a day of sunshine and promise to a most disagreeable cold, windy one, we find many of the little outings planned not quite as pleasant as we hoped for, but June not only bids us to the joys of nature, but rewards us with real sunny days with their soft and refreshing winds, when everything seems teeming with life and all the earth seems charmed with her mantle of green.

The days of June have almost a universal charm to all classes of people. The fisherman finds an added interest in his sport as he chances in the woods

upon some shy Orchis, or by a sluggish stream finds its Pickerel-Weed or Arrow-Head.

The automobilist finds June the most delightful month for traveling, it being freer from dust than later in the season, and the foliage at its best.

We all have such pleasant memories of June picnic parties when with our families or friends we have been able to get away from the hustle and bustle of the streets and highways, and find real rest in the quiet of the woods.

However, the call of June days is most keenly felt by the camera enthusiast. Picture-taking is a very interesting pastime for both young and old, and whether it is by some stream with our fish-pole, or traveling with an automobile party, or with our friends for an outing and lunch in the woods, we find an added pleasure if we have for our companion a favorite camera.

The photographing of wild flowers, ferns or shrubs, either in their natural surroundings or as decorative studies, is a branch of photography that is not practised nearly as much as it ought to be. There is a wealth of material and the only trouble will be to choose wisely and well; one need not go to the greenhouse for studies, because even some of the weeds by the wayside make very interesting pictures.

To be most successful in the photographing of wild flowers, ferns and shrubs, one must really love and care for them, and study carefully their peculiar characteristics. Some of the smaller flowers, like the Hepatica, Spring-Beauty, Bellwort and Trillium, make very interesting pictures when brought to the house or studio and photographed under the skylight or by the light of an ordinary window; while many



INDIAN PIPES

CLAUDE L. POWERS

of the larger ones had better be taken in their own environment. Some flowers, like the Pitcher-Plant, Arrow-Head, Pickerel-Weed and Water-Arrow, never look as lifelike when taken from their natural surroundings.

Our flowering shrubs contribute a great deal to the beauty of the woods and roadsides, and few are more beautiful than the Viburnum.

How often do we find the Hobble-Bush or Viburnum Lantanoides by the banks of some small stream as it goes tumbling and laughing on its way, and what an attractive subject for a picture, too. Equally interesting is a photograph of the same shrub in detail, showing its round, deep-veined leaves and the large, flat clusters of white flowers, the larger marginal ones being without either stamens or pistils and serving only as an attractive setting to allure the insect visitors, that are usually so necessary to the future welfare of the species.

The fruit of some of these shrubs, particularly the high cranberry, make very interesting pictures when taken on a small branch with some leaves. In photographing the fruit of most any of the shrubs or flowers, more striking effects can be obtained by cutting down the source of light and thus concentrating brilliant highlights on the fruit.

As decorative studies such flowers as the Iris, Ladies' Tresses, Steeple-Bush, the Golden-Rod and Aster make extremely interesting pictures.

Some flowers, like the Virgin's Bower, the Lady's Slipper or the Indian Pipe, are important enough surely to deserve photographs both in detail and in their natural surroundings. Many a time we find an old, tumbled-down fence that would be ugly, indeed, were it not for the Virgin's Bower or Clematis as its vines cling to the old rails and stones and seem to cover up the fact that it has passed its days of usefulness. The peculiar shape of the Lady's Slipper makes it an attractive subject for a picture when taken in the house or studio, care being taken to have but a few blossoms and some of these turned so as to get the side-view of the interesting-shaped flower.

The wax-like appearance of the Indian Pipe can be got only by taking it inside and greatly enhancing the effect by a small source of light; whereas when taken in its own environment it seems to breathe the spirit of the deep woods. As the poet has said,

"Weird flocks of light  
Within the Shadowed Wood,  
They stand aloof,  
A spotless Sisterhood."

In photographing flowers in detail, too much care cannot be taken to make the picture really decorative rather than merely a map of the original.

Photographs which have the quality of Japanese prints can be made by using a light background and selecting flowers that lend themselves to that kind of treatment. Few flowers are any better for these effects than the Dogwood, Thorn-Apple, Blue-Flag or the common Apple-Blossom. As we become familiar with Japanese pictures, we shall be astonished to find so many of our common flowers that make very effective and pleasing studies with this decorative arrangement.

A very interesting collection of photographs can be made from our ferns. In most localities there can be found some thirty to fifty different kinds, and most of these photograph very nicely in their natural surroundings, yet the smaller ones can be taken more satisfactorily if photographed in the home or studio. What more pleasing nature picture can we find than the Ostrich Fern, in its almost tropical beauty and luxuriance and its vase-like masses of foliage, as it borders some stream or damp wayside.

Then, again, the much-loved Maidenhair is extremely attractive in some of its chosen haunts, in the moist woods or shaded hillsides sloping to the river. The Maidenhair, Spleenwort, or Bubble Bladder Fern is very beautiful as it clings to some limestone cliff along the base of which rushes a stream on its way to the valley.



RATTLESNAKE FERN

C. L. POWERS

Much might be written about the kind of camera, and material to use for this kind of work. Almost any camera that one is familiar with can be used successfully. If it be some of the smaller kinds with fixed focus, much better results can be obtained with the special portrait-attachment, which enables one to get a much larger picture.

For some kinds of flowers it is necessary to use a color-sensitive plate; but for many of them the common plate can be used just as well, and, in some cases, even better; for the extra-long exposure, that has to be given with the color-screen, often allows the flower to move or wilt.

Taking everything into consideration, the photographing of wild-flowers, ferns and shrubs is certainly an ideal hobby, as it keeps us in the open air among inspiring surroundings, and is a means to health, as it takes up our minds when not occupied with our regular work.

If parents only realized the value to their children's minds and bodies of a love of plants and flowers and trees, they would surely take more pains to encourage the interest which the child instinctively feels in these things. Tennyson pays a lasting tribute to the value of knowing the flowers in his famous lines,

"Flower in the crannied wall,  
I pluck you out of the crannies.  
I hold you here, root and all, in my hand,  
Little flower — but if I could understand  
What you are, root and all, and all in all,  
I should know what God and man is."



THE COLUMNS  
JOHN W. GILLIES  
FIRST PRIZE — ARCHITECTURE





# THE ROUND ROBIN GUILD MONTHLY COMPETITION

*For Beginners Only*

Closing the last day of every month. Address all prints to PHOTO-ERA, Round Robin Guild Competition, 383 Boylston Street, Boston, U. S. A.

## Restrictions

ALL Guild members are eligible in these competitions provided they never have received a prize from PHOTO-ERA other than in the Beginners' Class. Anyone who has received only Honorable Mention in the PHOTO-ERA Monthly Competition for advanced workers still remains eligible in the Round Robin Guild Monthly Competition for beginners; but upon winning a prize in the Advanced Class, one cannot again participate in the Beginners' Class. Of course, beginners are at liberty to enter the Advanced Class whenever they so desire.

## Prizes

*First Prize:* Value \$5.00; *Second Prize:* Value \$2.50; *Third Prize:* Value \$1.50; *Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

**Subject** for each contest is "**General**;" but only original prints are desired.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data.

## Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of stiff corrugated board, not the flerible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

## Why Every Beginner Should Compete

NEARLY every camerist secretly or avowedly desires to know how his pictures compare with those of other workers. If he be so fortunate as to have a friend expert in matters photographic, he can learn much from honest criticism. Barring that, his only recourse lies in photographic competitions in which he can match his skill with that of others.

The trouble with most competitions is that they place the beginner at a disadvantage. If advanced workers be allowed to compete, beginners have little chance to win prizes and so quickly lose interest after a few trials. In the competitions conducted by PHOTO-ERA this situation is provided for intelligently and satisfactorily by a plan which, when utilized to the full by beginners, amounts to a personal training in art and technique under the guidance of experts—a correspondence course, if you will, for it provides for growth in proficiency.

There are two monthly competitions in which prints may be entered with prizes commensurate with the value of the subjects likely to be entered. They are: The Round Robin Guild Competition and the PHOTO-ERA Competition. The former is the better one for a beginner to enter first, though he may, whenever it pleases him, participate in the latter. After having won a few prizes in the Beginners' Class it is time to enter prints in the PHOTO-ERA Competition for advanced workers. In this class the standard is much higher and the camerist will find himself competing with some of the best pictorialists—many of them successful Salon exhibitors in America and Europe.

As soon as one has been awarded a prize in the PHOTO-ERA Competition, he may consider himself an advanced worker, so far as PHOTO-ERA records are concerned, and after that time, naturally, he will not care to be announced as the winner of a prize in the Beginners' Class, but will prefer always to compete in the PHOTO-ERA Competition for advanced workers. In accordance with this natural impulse, it has been made a rule by the publisher that prize-winners in the Advanced Class may not compete in the Beginners' Class.

To measure skill with other beginners, knowing that there is no danger of being outclassed, tends to maintain interest in the competition every month, particularly with the knowledge that when the proper time comes there is an advanced competition to enter. Competent judges select the prize-winning prints, and if one does not find his among them there is a good reason. Sending a print which failed, to the Guild Editor for criticism will disclose what it was, and if the error be technical rather than artistic, a request to the Guild Editor for suggestions how to avoid the trouble will bring forth expert information. The Round Robin Guild Departments form an endless chain of advice and assistance; it remains only for its members to connect the links. To compete with others puts anyone on his mettle to achieve the best that is in him, and if, in competing, he will study carefully the characteristics of prize-winning prints every month and use the Guild correspondence privilege freely, he cannot help but progress.



THE WHITE SPIRE

WILLIAM S. DAVIS

### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

C. P. W. — When using a flash it is well to have some daylight or reflected light of some sort. Here your model's head and hands show us entirely disconnected spots of light without "visible means of support." There is also too much space behind the figure. The window is better trimmed away.

P. D. — The "spreading" of the light around the windows in your interior is what is known as "halation," and is usually caused by the glass of the plate reflecting the light back into the film.

A double-coated plate does away with this very largely; but it can be avoided to a great extent by giving a full exposure, so that the shadows will come up well. Develop with a quick-acting agent, such as pyro, without too much sulphite and without bromide. The object is to keep the image on the surface of the film and finish development before the halation appears.

C. M. — I think the clear glass margin on your plates may be caused by your failing to draw forward and fasten the extra length of your bellows. On a long-focus camera, if this be not done, the sides of the bellows come too near the plate and cut off the light from the edges, causing just the trouble you seem to be having.

SECOND PRIZE  
ARCHITECTURE



THE BELL-TOWER

THE ROBINSONS

P. H. — No; it will not be possible for you to take a large image with your equipment. The short bellows makes it impossible to get the focus on an object at such close quarters. The Eastman Portrait-Attachment will help matters a good deal, however, and is very simple and easily used.

L. K. — **A good mountant for large prints** is a home-made cornstarch-paste. Dissolve the cornstarch in a little cold water and add boiling water. Let it come to a boil, adding more water if too thick. When it cooks clear, it is done.

Pin your print face-down on a flat surface and go over the back repeatedly until a thin, smooth coating is formed, squeegee into contact with the mount and leave under pressure until dry.

P. P. — The **clear spots** on your plate are easily "doctored." They can be removed by using an "opaque"; but that will necessitate spotting the print to remove the resultant white spots. A better way is to match the shade of the negative in watercolor, and spot them out with a nearly dry brush. Another alternative is to use retouching-varnish and work them out with a pencil. For large spots this is the best method, as the varying densities can be so matched that no work on the print will be required.

A. C. S. — When **additional contrast** is wanted on P. O. P., it can be obtained by covering the front of the printing-frame with a fine-grained tissue-paper and printing in the shade. If one thickness of paper be not enough, two or three may be used.



PIERREFONDS

CHAS. F. WESTON

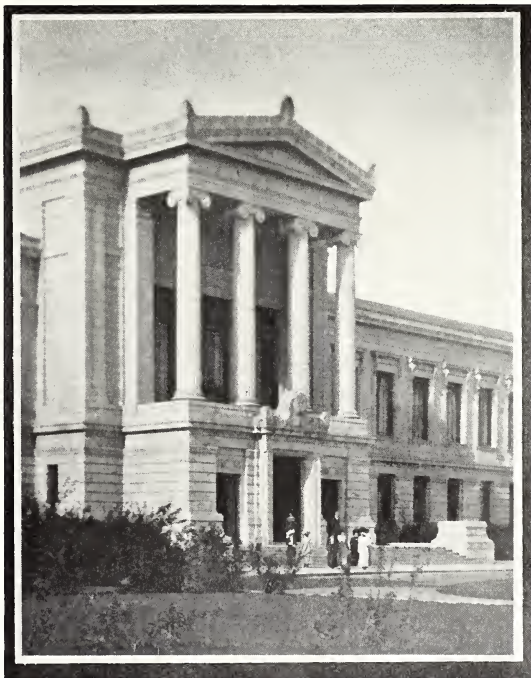
HONORABLE MENTION — ARCHITECTURE



PLAZA HOTEL

ALICE WILLIS





DETAIL — BOSTON ART MUSEUM

JAMES THOMSON

### Print-Criticism

*Address all prints for criticism, enclosing return-postage at the rate of one cent for each two ounces or fraction thereof, to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

C. L.—Your portrait of a man reading is good, with the exception of the strong white of the papers, etc., on the table. Trimming from the right side enough to remove them all will greatly improve the picture.

The standing figure of the girl was evidently taken with the camera on too low a level, making the figure look abnormal.

A good rule is to leave the lens about on a level with the shoulders.

F. E. B.—In your portrait of the bride and groom you have made the mistake of placing the bride, in her white drapery, beside the window.

The exposure was not long enough to give you detail in the groom's dark suit, and in trying for that you carried development so far as to clog the detail in the white dress. Had the position been reversed, the dark suit would have had the better illumination and the white costume have gained by being more in shadow.

W. L.—You will seldom get a lifelike or pleasing portrait with both head and shoulders squarely facing the camera. For a straight front view have your sitter turn the shoulders away a trifle, then turn the head till it directly faces the lens. The pose will be made less stiff and wooden than when both are turned together, as in your print.

L. C. W.—The right angle formed by the forearm with the upper arm, which is exactly parallel with the margins of the print, gives a very stiff and unpleasing effect. Had the elbow been drawn back a trifle, or the hand dropped in the lap, the result would have been much better.



# Exposure-Guide for July

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

For other stops multiply by the number in third column

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
10 A.M. to 2 P.M.	1/60	1/30	1/15	1/8	1/4	F/5.6	U. S. 2	× 1/2
9-10 A.M. and 2-3 P.M.	1/50	1/25	1/12	1/5	1/3	F/6.3	U. S. 2.4	× 5/8
8-9 A.M. and 3-4 P.M.	1/30	1/15	1/8	1/4	1/2	F/7	U. S. 3	× 3/4
7-8 A.M. and 4-5 P.M.	1/20	1/10	1/5	1/3	2/3	F/11	U. S. 8	× 2
6-7 A.M. and 5-6 P.M.	1/15	1/8	1/4	1/2	3/4	F/16	U. S. 16	× 4
5-6 A.M. and 6-7 P.M.	1/10*	1/5*	1/3*	2/3*	1 1/2*	F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. × 1 1/4; 55° × 1; 52° × 1; 30° × 1 1/2.

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood-interiors not open to sky. Average indoor-portraits in well-lighted room, light surroundings.**

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used.

To photograph an open landscape, without figures, in July, 4 to 5 p.m., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/20 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/20 \times 4 = 1/5$ . Hence, exposure will be 1/5 second.

For other plates consult Table of Plate-Speeds. If a plate from Class 1/2 be used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
ROYAL PHOTOGRAPHIC SOCIETY	Aug. 24 to Oct. 4, 1913	J. McIntosh, 35 Russell Sq., London, W. C., England
LONDON SALON OF PHOTOGRAPHY	Sept. 6 to Oct. 18, 1913	Bertram Park, 5a Pall Mall East, London, S. W., England

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Full directions for use are given with each outfit and the manipulation is very simple. An actinometer or exposure-meter is a very useful adjunct to

one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

For a practical and lucidly-written article on the use of exposure-meters, at all seasons of the year, see PHOTO-ERA, January, 1912.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

**Class 1/3, P. E. 156, Wy. 350, Wa.**

Lumière Sigma (Violet Label)  
Wellington 'Xtra Speedy Extreme

**Class 1/2, P. E. 128, Wy. 250, Wa.**

Barnet Super-Speed Ortho  
Cramer Crown  
Eastman Speed-Film  
Ilford Monarch  
Imperial Flashlight  
Seed Gilt Edge 30

**Class 3/4, P. E. 120, Wy. 200, Wa.**

Anasco Film, N. C. and Vidil  
Barnet Red Seal  
Central Special  
Defender Vulcan  
Ensign Film  
Hammer Special Ex. Fast  
Ilford Zenith  
Imperial Special Sensitive  
Seed Color-Value  
Wellington 'Xtra Speedy

**Class 1, P. E. 111, Wy. 180, Wa.**

American  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Hammer Extra Fast, B. L.  
Imperial Non-Filter  
Imperial Orthochrome Special Sensitive  
Kodak N. C. Film  
Kodoid  
Lumière Film and Blue Label

Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Vulcan Film  
Wellington Anti-Screen  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

**Class 1 1/4, P. E. 90, Wy. 180, Wa.**

Central Comet  
Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Defender Ortho  
Defender Ortho, N.-H.  
Eastman Extra Rapid  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

**Class 1 1/2, P. E. 84, Wy. 160, Wa.**

Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

**Class 2, P. E. 78, Wy. 120, Wa.**

Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

**Class 3, P. E. 64, Wy. 90, Wa.**

Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

**Class 5, P. E. 56, Wy. 60, Wa.**

Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

**Class 8, P. E. 39, Wy. 30, Wa.**

Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Halfstone  
Seed Process

**Class 100, P. E. 11, Wy. 3, Wa.**

Lumière Autochrome

# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE front cover displays a rare combination of sea and sky. Seldom have we seen great majestic thunderheads so well rendered. The dark smoke is effective against the lighter background, and the ferry-boat furnishes a touch of life which, in contrast with the massing clouds, seems to symbolize the might of the elements and causes the thinking person to realize how small, after all, is man. No data.

"Windjammers in Port," with other timely subjects, accompanies Mr. Langland's practical article on a national sport which has lost many of its devotees on account of the increased interest in athletics, notably baseball. Nevertheless, it will always offer to camerists welcome pictorial topics; and those who have artistic instinct and a knowledge of composition will have little difficulty to discover real beauty amid unpretentious conditions. Thus, the humble fishing-craft is a much more grateful subject for the camera of the pictorialist than the trim and ostentatious yacht of the aristocrat, although the latter craft can often be made the theme of an admirable composition. The discriminating worker will avoid hackneyed views of watercraft, unless the surroundings are unusually attractive or novel; and he will bear in mind that original and impressive effects can be obtained by choosing uncommon conditions of light and weather, particularly at dusk or on the high seas.

But the Editor is encroaching on the domain of Mr. Langland, whose paper on the photography of marine subjects is very practical and illuminating, and whose illustrations are far removed from the commonplace. His initial picture (frontispiece) is an effective and pleasing arrangement. This style of composition, in the form of an upright panel, owes much of its success to the judgment of the artist in the spacing and trimming of the print. It becomes very impressive, when the design is simple and logical, and when the means which brought about the completed result are not too obvious.

The element of novelty and clever disposition of masses give the subject on page 4 exceptional interest.

The speeding yacht, page 5, appears in a well-ordered picture—a typical view, but divested of what may have been ordinary, hackneyed surroundings.

The spirit and beauty of a beautiful yachting-day have been admirably interpreted in the spacious picture, page 6. One actually feels the cooling, refreshing breeze, and hears the musical ripple of the dancing waves. The freedom and expanse of water and sky are clearly proclaimed in this masterpiece of marine-photography.

To say that "Sunrise on Lake Michigan," page 8, is worthy the brush of a master painter, should not detract from the position of pictorial photography among the fine arts. The most eminent of marine-painters could not wish for a nobler theme. The composition is ideal in its simplicity and spontaneity. The picture speaks a note of solemnity and grandeur in spite of its reduced dimensions. The technical skill of the artist which brought about so notable a result is to be highly commended.

The task of picturing so prosaic a subject as "Coal-Boats in Harbor," page 8, has been well managed. The atmospheric perspective gives the scene its principal charm.

"Winter in Milwaukee Harbor" forms the subject of an unusually attractive marine-study, page 9. Here Mr. Langland has created a typical picture of rare interest. The flock of sea-gulls gives animation to the scene and takes its place in a well-balanced composition.

The Editor commends Mr. Langland's paper and illustrations to all those who may wish to take part in the forthcoming PHOTO-ERA Competition, "Marine-Studies," which closes September 30.

The extremely attractive young woman, pictured on page 11, is the model of a large number of artistic figure-studies, nude and draped, which constitute a portfolio published by the Aurora Studios, Boston. A review of the work will be found in another section of this issue. These life-studies were made by an experienced artist, whose mastery of photographic technique is exemplified in this pleasing genre. He uses an ordinary equipment, the lens being an unnamed rapid rectilinear.

Few amateurs exercise their hobby with greater enthusiasm and success than Richard M. Pertuch. The few pictures which PHOTO-ERA has been privileged to publish occasionally during the past few years have been so well received, that the Editor requested the artist for an account of his photographic experiences, together with a set of prints representing the diversity of his work. The results are published in this issue.

As every experienced worker knows, successful cattle-pieces made with the camera are not very numerous. This has been explained in these pages by such well-known specialists as William S. Davis and John F. Jones. In "Grazing," page 12, the animals are grouped consistently and as a unit. The direction of the nearest two cows is towards the center of the picture, and no member of the herd is seen to walk out of the picture, at either side, a very common fault with many group-pictures of animals. The entire scene spells harmony, and the pictorial values are perfectly preserved.

An idyllic atmosphere pervades the modest theme, page 13. It looks as if it might be a bit of old Saxony, the native country of the artist. The entire arrangement is admirable and well spaced, and we are disposed to take issue with the trimming squad which would advocate cutting a slice from the bottom of the picture.

An excellent portrait of the artist, by himself, appears on page 14. It resembles the one published in our May issue, but is much superior.

In "The Sunday-Paper," page 15, there is much to admire—the graceful, unstudied pose of the child at the right, the hand of its companion holding the paper, the low key of the Sunday sheet and the lighting of the faces. As the setting seems inordinately low in tone, the question of converting the picture into a square, by trimming at the left, might not savor of vandalism. What do our readers think?

To outsiders the little sheet of water pictured as "Lake St. James," page 16, may seem a bit incongruous unless this is only a small section of its surface, to which supposition the canoeist would lend color. The locality is very picturesque and, as a foreground-study, the picture is a welcome addition to these pages.

On page 18 we are face to face with an undeniable masterpiece. Again we appreciate the principle that multiplicity of parts is not a necessary means to an artistic achievement. This may be true in a decorative



THE PORTALS AT SUNSET

HONORABLE MENTION — ARCHITECTURE

MRS. C. B. FLETCHER

sense — the arabesque, for instance. But here we can study with pleasure and profit a sympathetic interpretation of a majestic phase of Nature.

"Flower-Day," page 19, evidently portrays a visit to the shrine of Flora by a group of modern devotees. It is a felicitous combination, and a good example of a landscape with figures.

The dilapidated barn lends itself well to a picturesque theme, page 19, although the picture is not Mr. Pertuch at his best.

The artist's love of Nature and his ability to interpret admirably her fluctuating moods, is again evidenced in the beautiful sunrise, page 20. Once more we are enabled to appreciate the direct appeal of a plain, dignified theme — a chord of divine harmony.

The concluding example of Mr. Pertuch's pictorial versatility is "The Parkway," page 21. Like his other efforts it reveals a cultivated artistic sense, and an appreciation of the laws of composition which he knows how to apply intelligently. Here, as elsewhere, it is evident that he understands the true relation of the foreground to the picture.

Although strictly a professional, and jealous of the position of the pictorial worker as a creative artist, Mr. Ames is passionately fond of Nature and willing to exchange confidences with the amateur picture-maker. He relates his experiences in an interesting paper of much practical value. His "Noontide Rest," page 23, does but scant credit to his pictorial ability. The print sent to the Editor was trimmed close to the tree, but the feeling and atmosphere is well expressed throughout.

"The Old Mill," page 24, is from a superb 11 x 14 enlargement printed on a rough-surface medium. This is a gray-day scene, yet clouds appear in the sky. The composition is exceptionally fine, the values are true and the motion of falling water is well expressed.

The sunset, page 25, suggests the declining day with appropriate feeling and artistic judgment. The proportions of landscape and sky are admirably adjusted.

Little can be added to Mr. Davis' reference to his own pictures, page 28, of which the lower one, as a picture, has our preference.

As a study of expression, Mr. Reiff's bit of recreation, and effort to relieve the possibly too serious aspect of these pages, is remarkably successful. Technically, too, it is a noble effort. Data: Sept. 14, 2 p.m.; interior, north light; 5 x 7 Premo 7-inch R. R. lens; F/8; 3 seconds; Seed 27; Eastman M.Q.; 5 x 7 Velox print.

The home-portrait of Mr. Flood's little girl is a good example of flawless technique. The little model evidently gave the photographer not a bit of trouble. The pose is easy, the lighting throughout perfect and, as to the "Writing to Grandma," that also will have left nothing to be desired. Data: Window under the veranda; February, 10:30 a.m.; 5 x 7 Korona camera; Goerz 7-inch Dagor; F/6.8; good light; 3 seconds; Cramer Iso Portrait; pyro soda; Professional Cyko print.

Like all her work of this character, Mrs. Durrant's genre, page 31, enlists one's admiration. Having been ordered never again to touch the jam, Marguerite takes

her scolding with a little ill-nature. It is a good piece of photography, as usual. Data: 5 x 7 Poco; Goetz Dagor; full opening; bulb exposure; near window; bright day; Stanley plate; 5 x 7 Kruxo print.

### The Photo-Era Monthly Competition

COINCIDENT with a notable exhibition, in London, of architectural photographs by W. H. Evans, last May, the PHOTO-ERA jury was reviewing the merits of a large collection of prints for the architectural competition which had been accumulating since the first of the year. As a whole these pictures showed in an eminent degree the ability of American amateurs to interpret the grandeur and poetic beauty of architecture.

The winner of the first prize selected an imposing structure as his subject — the portico of the Library of Columbia University, page 36. The dark tone of the print gave it the appearance of dusk, when in reality the picture was made at midday. Taking this section of the colonnade, and at close range, yields a picture of unusual impressiveness, although if the height of the columns could have been increased, even by one inch, the effect of majesty would be greater. The low-toned print also imparts to the picture an effect of mystery and suggestion. Data: Dec. 28, 1912; 1 P.M.; sunny day; Wellington Anti-Screen, backed; ray-filter; Voigtlander Radiar camera, 9 x 12 cm. ( $3\frac{1}{4}$  x  $4\frac{3}{4}$  in.);  $5\frac{1}{4}$ -inch Voigtlander Collinear, series III; F/6.8;  $\frac{1}{10}$  second; pyro-metol-hydro; short development; 9 x 12 print, Wellington Rough Bromide.

General artistic and technical merit briefly describes the reason which gained the third prize for W. S. Davis. Page 38. The uncommon setting also serves to throw the whole spire into strong relief. Data: December, 10.30 A.M.; hazy sunlight;  $7\frac{1}{2}$ -inch R. R. lens; F/16; 5 seconds; two ray-filters used, increasing exposure 8 times; 5 x 7 Cramer Inst. Iso backed; 7 x 10 bromide enlargement, Monox Rough.

The halftone reduction fails to do full justice to the imposing enlargement on rough paper of the picturesque Bell-Tower, Pala Mission, to which second prize was awarded. Page 39. The tonal beauty of the print was also impressive; but for the fact that the foreground of the picture lacked tonal stability, and that the monotonous white wall at the left detracted from the main subject, this interesting picture would have obtained the highest award. Data: June, about 7 P.M.; 3A F. P. Kodak; stock lens; about 1 second; open lens; Eastman film; hand-developed; metol-hydro; 11 x 19 Royal Bromide enlargement; electric light, no condenser.

The approach to the Château de Pierrefonds, France, as pictured by Chas. P. Weston, page 40, is very stately and picturesque. It is probably the most perfect example of a feudal castle in existence, having been thoroughly restored by the celebrated French architect, Viollet-le-Duc, about forty years ago. Data: July, 2 P.M.; full sun; 3A Special Kodak; F/8;  $\frac{1}{100}$  second; tank dev.; 3 x 5 rough Argo print.

How natural accessories may be combined effectively with an architectural subject and produce a pictorial result, is shown on page 40. An element of oddity is imparted by the slender, crooked stalk extending upward in the foreground. No data.

Very often a detail of a large building will yield a more striking picture than the *ensemble*. That this can be done with artistic judgment may be seen in Mr. Gillie's prize-picture, and also in Mr. Thomson's detail of the Boston Museum of Fine Arts, page 41. The lighting is particularly favorable and the perspective excellent. No data.

Mrs. Fletcher's picture, in which Nature and architecture are harmoniously blended, is one of poetic beauty. Page 45. The title, too, is very expressive. However, while the tree forms a beautiful foil to the mausoleum, it engages the attention fully as much, and this friendly rivalry is not conducive to unity — a vital principle in composition.

Data: 5.30 P.M.;  $9\frac{1}{2}$ -inch Euryplan lens, F/5.6; at full aperture;  $\frac{1}{10}$  second; 5 x 7 Cyko Plat; sepia redevelopment.

The frigid weather — a driving snow-storm — accords well with the rigid, vertical lines of the edifice, and produces a consistent and well-balanced *ensemble*. Page 48. Data: March, 10.30 A.M.; dull light in heavy snow-storm; Premo Film-Pack  $2\frac{1}{4}$  x  $3\frac{1}{4}$ ; 4-inch Planatograph lens; F/8;  $\frac{1}{25}$  second; pyro-soda tank; 8 x 12 print on Artura Carbon Black.

The countries of the old world excel us in wealth of antiquities and picturesque ruins; but our workers do not yield the palm to Europeans in interpretive ability. Although a transient photographer, H. H. Scudder obtained a very satisfying and unconventional picture of Bruges' famous belfry. Page 49. Data: September, cloudy afternoon; Eastman 3A F. P. Kodak; R. R. lens; U. S. 8;  $\frac{1}{25}$  second; pyro; tank development; 5 x 7 print on P. M. C. buff, redeveloped.

### To the Lazy Business-Man

"HE who whispers down a well  
About the goods he has to sell,  
Will never trade and make the dollars  
Like him who climbs a tree and hollers."

— *Exchange*.

### The Question of Pinholes

Editor PHOTO-ERA, Boston, Mass.

Dear Sir: — Referring to the article on "Pinholes," by James Thomson, in your June number:

In trying various methods to overcome the difficulty of numerous pinholes, I have succeeded, to some extent, by brushing the plate with a camel-hair brush while holding it at an inverted angle, so that the dust or other particles would fall away from the plate instead of on it. It is worth trying.

Very truly yours,

H. A. CLIFFORD.

### A Distinguished Faculty

In his summer school of photography at Seguinland, Five Islands, Maine, beginning July 7, 1913, Clarence H. White will have the cooperation of Gertrude Käsebier and F. Holland Day.

### Parallelism or Plagiarism

MANY who have admired the striking and attractive picture by Harrison Fisher on the front cover of *The Ladies' Home Journal* for June, may not be aware of the fact that it is nearly an exact copy of a photograph from life by Clarence H. White. This photograph is entitled "Barnard College Alumnae," and was published as a full-page halftone illustration in *PHOTO-ERA*, January, 1913, together with five other masterpieces indicative of the versatility of Mr. White.

Referring editorially to the reproduction of Mr. Fisher's painting, *The Ladies' Home Journal* says: "Harrison Fisher has certainly caught the spirit of the college girl at commencement time as he shows her on the cover of *The Journal* this month." Not a word, however, of the originator of the photograph which served as a welcome model to the artist of the brush.



# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by PHIL M. RILEY

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Direct Positives by Reversing

The *Moniteur de la Photographie* publishes an article on the production of direct positives in the camera with ordinary dryplates, by reversing the image as is done with Autochromes. For black-and-white photographs little attention has been given to this method, because ordinary bromide of silver emulsions do not always work satisfactorily, and, besides, photographers are not satisfied with a process that gives only a single positive. There are cases, however, where the reversing-method may prove useful, as for stereoscopic transparencies and where a number of copies are not desired. If necessary, prints could be made from the unfixed negative and the reversing done afterwards. The reversing can be done with either of the following solutions:

A. Potassium or ammonium bichromate	15 grains
Sulphuric acid	3 drams
Water	3 ounces

The plate is immersed in this till the negative image has entirely disappeared; then rinse under the faucet and place for fifteen minutes in a strong solution of sodium sulphite; wash again in running water and re-develop in the usual way with an ordinary developer.

B. Copper sulphate (pure)	45 grains
Common salt	1½ ounce
Water	3 ounces

When the negative image is completely bleached out the plate is immersed in a strong sodium sulphite solution, which dissolves the reduced silver without perceptibly affecting the remaining bromide of silver. This is continued till a complete positive image appears. The plate is then washed and redeveloped as before.

Diapositives made by either of the above formulae can be fixed and, after washing, strengthened or reduced. The latter operation, however, is rarely needed if the first development has been correctly handled.

## Black Tones on P. O. P.

The following recipe for toning and fixing printing-out paper is recommended by Prof. Namias. It is prepared in two solutions and produces a good black tone:

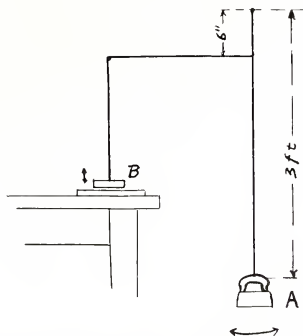
A. Sodium hyposulphite	8 parts
Water	20 parts
B. Lead nitrate	2 parts
Acetic acid	2 parts
Water	2 parts

Add enough of solution A to solution B to produce a slightly milky liquid, which is to be filtered, and to each 50 parts of the filtered solution add one part of a one-percent gold chloride solution.

## Timing Exposures when Enlarging

FINDING the need of an audible clock, particularly when enlarging from thin negatives and also vignetting, the following arrangement was rigged up in less than five minutes.

The weight A (a flat-iron does well) should be 6 or 7 lbs., and is suspended from a nail or other support, the length of string being altered until it swings 30 times in 30 seconds. A length of a little over three feet will do this. About six inches from the point of support,



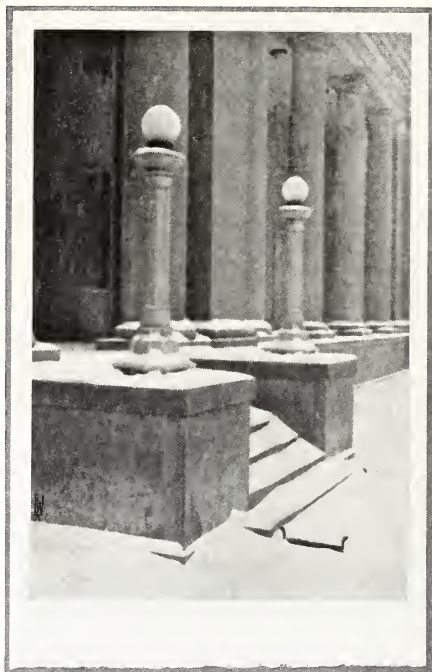
another and thinner string is connected to the other and passed over a nail as shown in the sketch. The small weight, B, is connected to the end of this thin string at such a distance that it rests on a piece of glass, or, better, a porcelain dish, on the table or other convenient support. This small weight can be any small piece of metal about 1 or 2 ounces.

When the pendulum is started swinging it will lift the small weight off the glass, and on its return it will make sufficient noise to enable the user to count the beats. When using, nuncup when the click is heard, and call this 0, and call it 2 for every click.

This will continue for about 180 seconds, but for longer exposures any such method is not very suitable.—*P. G., Amateur Photographer.*

## Photographs on Ivory

THE surface of the ivory should be very even and be polished by means of a piece of soft waxed leather sprinkled with powdered pumice, according to the *Revue Photographique*. It is then dipped in a perfectly white and transparent alcohol varnish and dried with gentle heat. Then take—



THE ENTRANCE

E. J. WILLIAMS

Water .....	100 parts
White gelatine .....	10 parts
White sugar .....	5 parts

Dissolve these in a water-bath; filter and apply to the ivory with a camel-hair brush. When dry, this coating is brushed over (in the darkroom) with the sensitizing-solution, which is made up as follows:

A. Distilled water ..	4 ccm.	3 drams
Silver nitrate .....	4 grams.	62 grains
B. Alcohol .....	60 ccm.	2 ounces
Strontium chloride ..	3.15 grams	50 grains
C. Alcohol .....	60 ccm.	2 ounces
Citric acid .....	3.15 grams	50 grains

For use, take 2 ounces of normal collodion, 30 drops of solution A, first adding to it 3 drams of alcohol. Then add, gradually, 3 drams of solution B, shaking well; finally add one-half of solution C. The surface of the ivory is covered evenly with this mixture, and will be ready for printing in about fifteen minutes. Print under the negative until a quite vigorous image is obtained, wash

under the tap and tone with gold (preferably an old bath); fix in a twelve-percent hypo solution. This method gives very fine tones.

### A New Brown Toner for Bromide Paper

*Photo-Zeitung* gives the following recipe for a toner which is said to give a very pleasing brown tone on bromide and gaslight papers:

A. Cobalt chloride ..	3 grams	50 grains
Water .....	280 ccm.	10 ounces
B. Calcium acetate ..	12 grams	1½ ounces
Water .....	280 ccm.	12 ounces

Mix 3 ounces of A with 4 ounces of B and let stand for a few hours. Neutralize by adding drop by drop just enough concentrated solution of sodium carbonate to show, when tested with litmus paper, that it is neutral. Immerse the carefully fixed and washed print in this. As soon as the desired tone is obtained, rinse and fix again in a three-percent hypo solution; then wash thoroughly.



BELFRY AT BRUGES

H. H. SCUDDER

### A Yellow Filter for Printing-Out Paper

IF we expose an underprinted picture on printing-out paper in diffused light under a yellow glass *without* the negative, says Dr. Luppö-Cramer in the *Photographische Rundschau*, not only do the weakest parts of the print become stronger, but details that were not previously visible appear, *without deterioration* to the whites, and he shows several examples in confirmation of his statement, proving that the effect cannot be produced by exposing the print to white light alone. The yellow filter can be easily made by fixing out an unexposed dryplate and coloring it in a five-percent solution of tartrazin; but other yellow filters produce the same result. The depth of the shadows is not perceptibly increased under the yellow filter, while the details of the highlights in a hard negative are brought out quite fully. This procedure is not new, since Becquerel described it in 1841; it was not only almost entirely forgotten, but many persons have doubted the facts. It has been suggested that the "development" of the print by the yellow light depends upon the hypothetical fact that the first printing acts as an "optical sensitizer"

on the colloid silver, rendering it sensitive to the less refractive rays of the spectrum.

Another interesting peculiarity observed by Dr. Luppö-Cramer was, that if the yellow filter be used with a paper that under ordinary printing gives a bluish tone, the color takes a decided reddish cast.

### To Remove Sulphur-Toning

IF a bromide or gaslight print that has been toned by sulphuration turns out to be of an unsatisfactory color, the color and effect of the toning may be removed by oxidizing the silver sulphuret, says Professor Gaedicke. This may be done by placing the print in a ten-percent solution of potassium bichromate strongly acidulated with hydrochloric acid, and allowing it to bleach out. In this bath silver sulphate is formed, which is transformed immediately into silver chloride by the hydrochloric acid. The print is then washed until the yellow color of the bichromate is completely eliminated, and redeveloped in any ordinary developer, which will give a strong black print like the original one. This can now again be treated with a sulphur toner that will give a better color.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions  
are solicited for publication

## Phil M. Riley

MR. PHIL M. RILEY, the well-known writer on photographic topics, for several years associate editor of PHOTO-ERA, and for the past three years on the editorial staff of *Country Life in America*, again occupies his former position with PHOTO-ERA, where he will help to maintain the prestige which the magazine enjoys among its fellows.

### Interview with Mr. George Eastman

"WHAT we view as the main points at issue between our company and the government are far from vital to the continued success of the company. They are substantially three: Operating our retail houses independently of our name, making of certain stencil goods, and our exclusive sales-policy."

"There has never been any concealment as to the ownership of our various stock-houses, and the adding of our name to their stationery and advertising-matter will in no way affect them or us."

"We have always fought the system of making stencil goods and have, as a rule, refused offers to do it. It is a common custom in every trade, but one which works generally to the disadvantage of the manufacturer. It certainly will not hurt the sale of the stencil goods referred to, which we make, to put our name upon them."

"As to our exclusive sales-policy, we differ from the position taken by the government. We do not think it illegal or even unethical, and we know it has worked to the advantage of everyone concerned, even to our competitors. One of the main points of this policy (respecting dealers in our patented goods handling no other similar goods) has been to prevent the substitution of goods that are the inferior of ours to unsuspecting customers. However, desiring to avoid a long and expensive litigation, the waste of time of our most important men, and the unsettling of normal business-conditions, we are willing to meet the wishes of the government even on this point."

"Although we do not think the recent decision of the Supreme Court in the Bauer case respecting the resale prices of patented goods applies to our policy of selling goods, we propose to alter our terms of sale to the extent of extending discounts only to such dealers as do not compete unfairly. It is not thought that this Bauer decision gives license to piratical dealers to cut prices so as to drive out their smaller competitors, thus ruining them and injuring us by unfair competition."

"While in the formal part of the petition filed by the government there is a prayer for dissolution, as is usual, I am informed, in all such cases, it is believed that full compliance with the main specific demands for changes of trade-methods freely offered by this company will successfully meet all criticism and satisfy the trade at large and the government."

"Aside from the economic principles which would be violated by such dissolution it can clearly be shown that, if the United States is to keep its lead in the photographic art which it has maintained for the last twenty years and meet competition in the markets of the world, the coördination of the manufacture of films,

plates, papers and cameras must be continued. None except those intimately familiar with the art can realize the interdependence of these different articles as to changes and improvements. Qualities in plates influence results on paper. Changes in film influence changes in cameras, and so on; and no concern that is unable to furnish products in all of these lines, adapted one to the other, can hope to compete with the great foreign manufacturers who are straining every effort in similar directions. Color-photography, which has been developed to a point where for the last six or seven years it has been possible for experts to obtain perfectly satisfactory results, has proved a commercial failure. Only a concern which has on its staff experts in all the various departments of the art, can hope to bring this problem to a satisfactory solution commercially. By that I mean bring it within the reach of the ordinary Kodaker, who is not technically expert. The Eastman Kodak Company has spent already hundreds of thousands of dollars upon this problem, and it is partly the prospect in this line which led it to expend over \$100,000 in enlarging its research-laboratory, which now has on its staff some of the best experts in the world. It is only a concern that has a varied output that could get the good out of such a laboratory."

"The Government has been engaged in the investigation of our business ever since October, 1911, and has gone most exhaustively into the history of the company and its methods since the inception of the business; and while we do not agree with its view of our sales-policy, we realize that there is a chance for an honest difference of opinion upon any such question, and we are bound to say that the government has been perfectly fair in the way it has conducted the investigation."

### London Salon of Photography, 1913

OF the two important annual exhibitions in London there is about the Salon rather more of human appeal, since it is the avowed purpose of its promoters to exhibit only that class of work in pictorial photography in which there is distinct evidence of personal artistic feeling and execution. Exactly what this means may be understood as well, perhaps, as in any other way, through the names of prominent American workers for several years identified with the Salon. Such names as C. Yarnall Abbott, Rudolf Eickemeyer, Gertrude Käsebier, F. Austin Lidbury, H. Mortimer Lamb and W. H. Porterfield stand for the very highest achievements in pictorial photography, and under their leadership it is to be hoped that a larger number of advanced American workers than heretofore will send contributions to the London Salon this summer.

The exhibition is to be held at the Galleries of the Royal Society of Painters in Water-Colors, 5a Pall Mall East, London, S. W., from September 6 to October 18. Contributions are to be shipped to Messrs. Bradley & Co., 81 Charlotte St., Fitzroy Square, London, and must reach their destination on or before August 20. An entry-form must accompany the prints which, when from America, must be mounted but need not be framed. All information may be had of Bertram Park, Hon. Secretary, London Salon of Photography, 5a Pall Mall East, London, S. W., England.

# Photographers' Association of America

33d Annual Convention, Kansas City, Missouri, July 21 to 26, 1913



## The Last Word

It is expected that there are cynics who, not believing in progressive movements, shrug their shoulders and remark, doubtfully: "It's the same old story!"

This is not true of the Kansas City Convention. Were this even so, new men would be in action, new men addressing the convention, new men demonstrating before the camera. The Convention Hall is different from any which has preceded it; so is the convention city, the people, the general atmosphere.

But the fact is that the entire program is new. It bears the impress and individuality of the new executive board which is made up of men with new, warm blood, energy of thought and action, and altruistic motives.

This committee has worked with intelligence and unremitting zeal to make the Kansas City Convention a pulsating, uplifting and profitable event, with a liberal amount of pleasant diversion. The principal features, most of them quite new and important, have been described in the preceding issues of PHOTO-ERA.

Every serious photographer, no matter what department he is engaged in, whether a leader in his specialty, an inexperienced proprietor, an assistant, a dealer, or a manufacturer, should arrange his affairs without delay and be ready in the middle of July, or a few days later — according to the distance he has to travel — to grasp his suit-case and umbrella, and board the train for Kansas City, which is ready to welcome him with true Western hospitality.

Of course those who have paid their dues in advance, and have their convention buttons, will not need to wait in line to see the treasurer. They will walk right in, not turn around and walk right out again, but stay to behold one of the finest and largest convention-halls in the country, a complete and impressive display of photographic products, and a large number of inspiring pictorial exhibits.

There will be seen more new faces than at a national convention for many years. St. Paul, in 1911, not excepted.

The program is positively unique, and the most ambitious ever attempted in the history of any photographic body in the world. The Editor has attended national photographers' conventions since 1869, beginning with Cleveland, Ohio, and a number of similar events in Europe, and he knows whereof he speaks.

Besides the feature *par excellence*, the Working Studio, there will be demonstrations of posing, lighting, draping, flashlight negative-work, darkroom manipulations, printing, salesmanship, lectures on business-methods, improvements in photography, in which some of the talent in America will participate, to wit: C. R. Reeves, Anderson, Ind.; Elias Goldensky, Philadelphia; Melvin H. Sykes, Chicago; E. E. Doty, Battle Creek; J. R. Zweifel, Duluth; F. Schanz, Fort Wayne; Geo. G. Holloway, Terre Haute; Frank W. Medlar, Spencer,

Iowa; Helmar Lerski, Milwaukee; J. R. Schneider, Columbus, Ohio; H. P. Dexheimer, Marion, Ind.; C. L. Venard, Lincoln, Ill.; Donald Baker, Kansas City; Chas. Wallinger, Chicago; G. ("Papa") Cramer, St. Louis; Edward Blum, Chicago; W. S. Lively, McMinnville, Tenn.; president, Chas. F. Townsend, Des Moines; vice-president, Manly W. Tyree, Raleigh, S. C.; treasurer, L. A. Dozer, Bucyrus, Ohio, and J. C. Abel, Cleveland.

And the women, God bless them, they will do their share. Miss Reineke, of Kansas City; President Katherine Jamieson; Belle Johnson, of kitten-photography fame; the Goodlander Sisters; Mate McGill; Pearl Grace Loehr; Bessie L. Meiser; Clara L. Hagens and many others will take an active part in the proceedings and help to make the convention an affair worthy a bright page in the history of American photography.

And Frank J. Raymond, the well-known lecturer, who electrified the audience at Philadelphia, last year, will deliver an equally stirring address at the convention.

The Commercial Federation of the P. A. of A., a new organization, has prepared a series of lectures and demonstrations with a view to the improvement of general photographic work, and the elevation of business-methods. This is a tremendously important movement, which has the approval of the public at large.

All those engaged in various lines other than portraiture, and desiring to bring their business to a high ethical and artistic plane, should try to be present and profit by the valuable help that will be imparted.

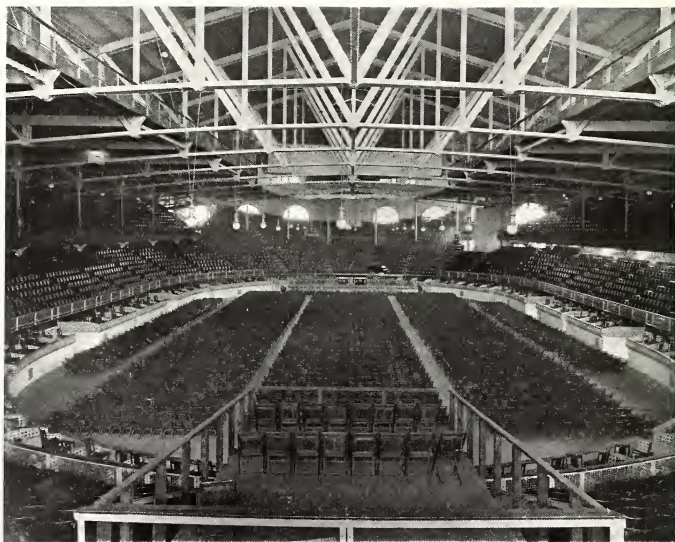
President Ralph W. Johnston, doing high class general photographic work in Pittsburg, and Secretary E. S. Caywood, flashlight specialist of Philadelphia, have worked valiantly studying the conditions throughout the country, and getting the commercial workers everywhere interested in the movement towards high standards that are beneficent and far-reaching, and preparing for special meetings and deliberations at Kansas City. We are sure that their labors will bear good fruit.

There will be no state conventions this year between Winona Lake, Ind., and Salt Lake City, Utah, for the photographers in the middle west are prosperous, and they will be present to swell the attendance at Kansas City.

One of the live wires of the executive board is vice-president Manly W. Tyree. Not content with carrying through the convention-work allotted to him, including the Congress, he has been energetically urging at Washington the inclusion of photographs in the parcel-post list, and he has the promise of the Postmaster General that the measure will soon be adopted.

Remember, all ye professional craftsmen, that, whatever your line of photographic activity, you are eligible to membership in the P. A. of A. and, if you want to progress in photographic efficiency, succeed and prosper, and take a commanding position in your profession and





THE CONVENTION HALL, KANSAS CITY, MO.

also in your community, join at once! You really cannot afford to stand aloof and dispense with the wealth of benefits, including the friendship of your fellows, which will result from membership in the association. Therefore, detach the application-blank found elsewhere in this issue, fill it out and send it with cheque or money-order to Treasurer L. A. Dozer, Bucyrus, Ohio.

### Program

#### Monday, July 21, 1913

- 1.30 P.M. First Session of Congress of Photography.
- 3.00 P.M. Opening Business Session: Address of Welcome; Response; Introduction of Studio Staff and Officers of State Associations.
- 4.00 P.M. Opening of Studio.
- 8.00 P.M. Officers' Reception at Baltimore Hotel.

#### Tuesday, July 22

- 8.00 A.M. Adjourned Session of Congress.
- 10.00 A.M. Business Session.
- 10.30 A.M. Lecture — Frank Jewell Raymond.
- 1-5 P.M. Studio open in all departments.
- 3.00 P.M. Auto ride for ladies, given by Kansas City Photographers' Association.
- 8.00 P.M. Illustrated Table under the auspices of Commercial Federation.

#### Wednesday, July 23

- 8.30 A.M. Breakfast for the ladies, given by Miss Reineke at her studio.

- 9.00 A.M. Session of Congress — Demonstration for Commercial Federation in Studio.
- 10.30 A.M. Business Session.
- 1-4 P.M. Studio open in all departments.
- 4.00 P.M. Session of Women's Federation.
- 4.00 P.M. Meeting of State Associations at their various headquarters.
- Wednesday evening at Electric Park, guests of Kansas City Photographers' Association.

#### Thursday, July 24

- 8.45 A.M. Studio open.
- 11.00 A.M. Business Meeting.
- Thursday afternoon and evening open to public.
- 3.00 P.M. Auto ride for ladies given by K. C. Photographers' Association.
- 8.00 P.M. Miss M. Beryl Buckley will present her own interpretation of F. Marion Crawford's "In the Palace of the King" under the auspices of Women's Federation.

#### Friday, July 25

- 8-10 A.M. Studio open.
- 10.00 A.M. Business Meeting — Election of Officers, selection of next place of meeting, etc.
- Friday afternoon given over to manufacturers and dealers. Studio open all afternoon.
- 2.00 P.M. Business Meeting Women's Federation
- Business Meeting Commercial Federation.

- 3.00 P.M. Auto ride for ladies given by K. C. Photographers' Association.  
 8.00 P.M. Lecture, The Profit Side of Photography and Studio Organization, J. C. Abel.

Saturday, July 26

- 10.00 A.M. Closing Session — UNFINISHED BUSINESS ONLY.  
 Adjournment.

All aboard for Kansas City, Hotel Baltimore and Convention Hall!

### What is a Commercial Photographer?

THE uplift-campaign conducted by the Federation of Commercial Photographers, and to culminate at the Kansas City Convention, has caused many amateurs to write us asking for the definition of a commercial photographer. This worker is supposed to be an all-around technician, but leaves studio-portraiture to the regular portraitist, who, to do himself justice, gives his undivided attention to his chosen specialty, although frequently copying daguerreotypes, oil-paintings, etc.

The high-class commercial photographer is equipped for any work to be done with the camera, and for this purpose has a corps of specialists. William H. Rau, of Philadelphia, for instance, operates a large and well-ordered establishment with the following departments: Lantern-slides, plain and colored, of any subjects whatsoever; outdoor photographs of scenery, residences, grounds, gardens, animals, carriages, automobiles, etc. Outside and indoor views of homes, churches, schools, public buildings, conservatories, monuments, statuary, family groups and portraits, weddings, receptions, reunions and special gatherings, made day or night by the new smokeless method; manufacturing and business establishments, offices, machinery, merchandise and show-windows; bromide enlargements, prints on any medium, copying daguerreotypes, oil-paintings, water-colors, etc.; photo-finishing for amateurs; color-photographs of any subjects outside or indoors, direct from nature.

### High Prices for Satisfactory Negatives

THE latest opportunity for camerists to turn an attractive photograph into a good-sized cheque is offered by the Herbert & Huesgen Co., 456 Fourth Avenue, New York City. See advertisement in this issue.

The investment need not exceed one dozen plates; for in the hands of an observing and artistic camerist at least one of the twelve plates should produce a negative of seductive quality.

The offer and the integrity of the advertisers have the unqualified endorsement of PHOTO-ERA.

### Defender Anti-Friction Tablets

THOSE who use De-Fen-Co developer for Argo, Monox or any other developing-papers will appreciate the convenience of the supplementary tablets. By their use the same developer will yield equally satisfactory results on gaslight or bromide papers. Abrasion markings rarely occur on bromide papers, but they will appear occasionally on gaslight papers unless a non-abrasion developer is used. Such a developer is quickly made by adding one ounce of De-Fen-Co developer and one Defender Anti-Friction Tablet to five ounces of water. In fact, almost any developer can be made non-abrasion by dissolving one or two of these tablets in six ounces of solution ready for use.

### Indiana Association of Photographers

THIS association will meet in annual convention at Winona Lake, Ind., July 7 to 10 inclusive. A splendid program has been arranged as follows:

*Monday, July 7.* Morning and evening, arrangement of exhibits. Evening, 8 o'clock, informal reception.

*Tuesday, July 8.* Business session 9.30. Following the business session a plate-demonstration under the skylight will be given by the Hammer Dry-Plate Co.

*Tuesday afternoon, lens-talk, 1.30 to 3.30, by Theo. Johnson of the Sweet Wallach Co.*

*2.30 to 3.30, an informal talk upon "The How and Why of Color-Filters and Plates in Commercial Photography," by Prof. R. J. Wallace, formerly of the University of Chicago, and now Director of the Research Laboratory of the Cramer Dry-Plate Co.*

*From 2.30 to 4.30, demonstration under the skylight and working-in backgrounds. 4.30, jump in the lake.*

*Evening session, 8 o'clock, Chas. L. Lewis, criticism of pictures on modern photographic principles.*

*Wednesday, July 9.* Business session from 9 to 10.

*From 10 to 11, "Commercial Photography," by Alex. J. E. Copeland.*

*11 to 12, demonstration under the skylight by the Central Dry-Plate Co.*

*Wednesday afternoon from 1 till 2, assemble at the hall to meet the manufacturers and dealers. From 2 till 6, old-fashioned Hoosier picnic.*

*The hall will be open to the public from 2 till 4, in charge of the trustees.*

*Wednesday evening, entertainment at the auditorium.*

*Thursday, July 10.* Morning, orchestra from 9 to 9.30. Business session from 9.30 to 10.

*10 o'clock, Wratten and Wainwright, "Color-Value and the Use of Color-Screens." 11 o'clock, Cramer Dry-Plate Co., demonstration.*

*Afternoon session, 1.30 to 2.30, judging pictures, by Chas. L. Lewis. Suggestions. 2.30, demonstration by Seed Dry-Plate Co.*

*3.00, business session, election of officers.*

*From 4 to 5, special work.*

*Evening session, 8 o'clock, report of judges, awarding of prizes.*

The Diamond medal will be given again this year, and the contest is open to the world, Indiana excepted. No picture shall be passed upon for this honor that is not properly titled. Publication and use of the picture shall be under the control of the trustees. Pictures shall be passed upon by two distinct sets of judges; one to select three to five pictures, the other to select the one. Any face claims made by the winner of the medal forfeits all honors, and at the request of the trustees, the same shall be surrendered. All pictures in a special class, if considered of sufficient merit, will be selected to adorn the walls of the Daguerre Memorial Institute and will be awarded a certificate.

*Portrait Class for Indiana Photographers.* First award, gold medal; second award, silver medal; third award, bronze medal. All exhibitors must be members of the association. All entries must consist of four pictures, size optional. Pictures shall be from negatives made since the last convention.

A silver loving-cup will be awarded for the best exhibit of enlargements, four in number, size to be ten inches or larger. Contact prints must accompany each exhibit.

*Commercial Class* to consist of four pictures, eight inches or larger, of architectural construction, machinery, etc. Awards to all exhibits receiving a rating of 80 per cent or more, a certificate of excellence.

*Pictorial Class, open to any subject, four pictures,*

any size. All pictures receiving a rating of 80 per cent or more to receive a certificate.

A Wollensak cup will be awarded for the best picture made with a Wollensak lens.

Entry is free to all exhibits. Address prints to S. A. Hockett, Winona Lake, Ind., care Indiana Association of Photographers, express prepaid. They must reach him not later than July 7, 1913, at noon. All pictures arriving later than the above date will be hung in the Complimentary Class.

### A Noted Bird-Photographer

IN the death, by pneumonia, of Chester A. Reed, of Worcester, Mass., photography has lost a distinguished student and photographer of birds and wild flowers. Several illustrated articles on the photography of birds have appeared in PHOTO-ERA, and his guides to birds and wild flowers, illustrated in colors, enjoy a well-deserved popularity throughout the country, and yielded their author gratifying pecuniary returns.

### Ralph Harris & Company Price-List

A NEAT and compact price-list of plates, films, papers and general photographic supplies has been issued by Ralph Harris & Co., 26 Bromfield St., Boston, and will be mailed upon request. As this firm is the American agent for Wellington plates, films and papers, and Euryplan lenses, it is natural that these sterling goods are prominently featured. Special Reflex camera-equipments with Euryplan lenses are also listed. Such a combination of merit deserves serious consideration on the part of prospective purchasers.

### The Berghel Tourist

THE day of the compact camera is come at last. No longer will any but the most enthusiastic amateur load himself down with an outfit larger than 5 x 7. Improved enlarging-lanterns and enlarging-cameras at moderate prices, not to mention bromide papers of more uniform quality and greater latitude than a few years ago, have been the means to teach the pleasure, economy and satisfaction of making large prints from small negatives. The demand is now for small cameras with lens-equipments of high quality. These are to be found in the Voigtlander line, notably the Berghel Tourist—a new, compact, metal folding camera fitted with a Compound shutter and a Radiar double-anastigmat lens, speed F/6.8. It is notable for that precision of workmanship and nicety of finish which characterize all the products of Voigtlander & Sohn. See advertisement elsewhere in this issue.

### Housh Albums

THE loose-leaf idea in photograph-albums is a new departure well worth while. One or more leaves may be removed at a moment's notice to show to a friend or to lend to an engraver without carrying along the whole album, thereby incurring the danger of loss or damage. The Housh albums are securely and neatly manufactured of the best materials, the papers used being in no way detrimental to the photographic print. This is an important point, because cheap papers sometimes contain chemical impurities which cause prints to deteriorate after being in contact for a time. If you print from film negatives, also send to the Housh Company, 7 East Concord Street, Boston, for a description of the Housh Patent Film-Albums. They are handy, durable and inexpensive; capacity, 250 negatives.

### A Compact Focal-Plane Postcard Camera

THE substitution of a larger and improved winding-knob has rendered the already popular Postcard Reflex Camera infinitely more convenient to operate, without materially increasing the weight. This is now the only camera of American manufacture to combine this popular postcard size with the well-known advantages of the focal-plane shutter—high speed and great light-efficiency. These are qualities which should appeal to every amateur desirous to own a compact camera of sterling manufacture.

### Seltona for Daylight-Printing

IF you prefer a sun-printing paper, try Seltona. It is a collodion paper, yielding clear and abundant detail, great depth and a delicate brilliancy. Seltona needs only fixing for brown or sepia tones; or by previous washing in a solution of common salt and water will yield any shade from dark brown through purple to blue without a vestige of double tone. Paper and boards may be had in five grades; there are postcards, too. Complete information and a price-list will be furnished by J. L. Lewis, 522 Sixth Avenue, New York City.

### Agfa Developers

AT this season of the year when vacation-negatives, which cannot be duplicated easily, are developed, look well to the developer. The best is none too good. Any worker who makes Agfa metol, rodinal or pyro his choice will not go wrong. Rodinal, a concentrated liquid developer, is equally well suited to development of plate, film or print, and hence it is ideal for the vacation trip.

### Copyrighting Important Pictures

MANY practitioners are constantly losing opportunities to copyright valuable photographs, because they neglect to attend photographers' conventions or to read photographic magazines. Regular readers of PHOTO-ERA are aware that this magazine has frequently urged that negatives likely to possess or to acquire a money-value be copyrighted at once, and *before a single print, other than the two sent to be copyrighted, has been made.*

Immediately after the application of copyright has been properly made, each print should bear the mark or notice of copyright. This is legally permissible.

To neglect these precautions may lose the photographer the chance to realize any profit from an original and attractive picture. Professional photographers should join the Copyright League. The fee is small. It has been fully described in the July PHOTO-ERA, 1912. The secretary is Wm. H. Rau, photographer, Philadelphia, Pa.

### The Simplex Plate-Holder

THE success of the Seneca Film-Pack Adapter has led to the Simplex Improved Plate-Holder. This new double holder has a slide like the film-pack adapter, which does away with bothersome wooden handles. Either side of the slide may be used to designate exposures. A wider shoulder than is the case with ordinary plate-holders gives additional protection, and in addition there is a patented light-trap, a wooden-bar plate-holder, a safety catch and a lifting-device. An illustration elsewhere in the advertisement of the Seneca Camera Manufacturing Company shows this clearly.

## The Mail-Order Business

THERE are obvious advantages for the persons who live in the country or outgoing districts to procure their supplies through the mails or parcel-post. Of course, confidence in the quality of the goods and in the business-methods of the dealer are the chief factors to be considered; yet we have in mind several firms which do an extensive mail-order business, but which do not exercise uniform care in the selection of the goods, the packing and shipping. Fortunately for our subscribers, they have never advertised in PHOTO-ERA, nor are they likely to.

However, we have reason to believe that only uniform satisfaction will be the experience of purchasers through the Photo-Supply Department of the American Photo-Textbook Company, Scranton, Pa. We recently examined the firm's catalog, and convinced ourselves of the high character of the goods offered therein, and of the fairness of the prices, as well as of the conditions of sale. We recommend that consumers, large and small—who prefer to procure their supplies by parcel-post—send for a catalog of the supply-department conducted by this firm. It lists cameras, lenses, plates, films, in addition to darkroom and studio implements of many sorts.

## The Hand-Colored Photograph Contest

THIS unique competition, begun by PHOTO-ERA in the March issue, and concluded the latter part of May, created widespread interest; but as the contest excluded all workers who color photographs professionally, many could not compete and the number of entries was relatively small. However, about forty contestants took part, which is very gratifying inasmuch as negative, print and coloring had to be exclusively the work of the participant. The quality of the coloring averages very high, and many of the examples indicate positive talent in the artistic application of watercolors. The merits of the pictures will be carefully analyzed by the jury, and the prizes will be announced in the August issue.

## The Illinois College of Photography

MR. V. A. DOMINGUEZ of San Jose, Costa Rica, has enrolled at the I. C. P. for a complete course in photography.

Mr. J. W. Beattie, demonstrator for the Cramer Dry-Plate Company, paid a visit to the college last month. Also, Mr. Geo. Eppert, of the Hammer Dry-Plate Company, called and gave the students an interesting talk.

Pleasant visits were received, last month, from former students. W. F. Selle, 1910. Fred Hulstrand, 1910. Chas. Merkel, 1908. Paul Navarro, 1908, and former instructor Theodore Howe.

Herr Fred Mahler, of Carlsbad, Austria, enrolled last month for the photo-engraving and three-color course.

The prizes at the Students' Camera Club contest for June were won by Messrs. Broeker, Bolen and Holzmueller.

## Damaged Copies of PHOTO-ERA

IT has come to our notice that copies of PHOTO-ERA sometimes reach subscribers folded, causing creases in the book and thus damaging the illustrations. As each copy of the magazine is done up quite flat, before it is sent out, the publisher is blameless, but will cheerfully replace not only such damaged copies, but those which may be imperfect—on account of accident in printing or binding.

## Cleveland Camera Club

IN order to provide a meeting-place for those interested in photography, together with facilities for developing, printing, enlarging and copying, which will be available at all hours every day of the week, it is proposed to incorporate the Cleveland Camera Club. The dues are to be \$2 a month, \$4 to be paid upon admission, \$4 upon the first of the following month, and \$2 upon the first of each succeeding month until \$24 has been paid. Of this money \$5 is to pay for one share of stock in the company, the balance to be dues for the first year. Among the prominent men of the club who stand sponsor for this movement are: Leland C. De Groot, Horace Carr, J. P. Connolly, Walter G. Fecker, Guy E. Randall, Charles W. Fletcher, J. A. Hackenberg, John M. Harsh, E. G. Kermode and A. D. Williams. Further particulars may be had of A. D. Williams, Box 102, Cleveland, Ohio.

## PHOTO-ERA Exhibitions Everywhere Welcome

THAT the collections of prize-winning prints in the PHOTO-ERA monthly competitions, which annually tour the country as itinerant exhibitions, are everywhere welcome is shown by enthusiastic letters occasionally received by the publisher. The most recent is one from Mr. G. A. Ginter, relating to the 1910 PHOTO-ERA Exhibition in the rooms of the Cincinnati Camera Club early this spring. Mr. Ginter writes:

"The collection has attracted a great deal of attention and elicited much favorable comment from those interested in photography. Moreover, it has given those of us who read PHOTO-ERA an opportunity of seeing the originals, which is always more satisfactory than looking at the halftones, excellent as those have been. A reference to my old files of PHOTO-ERA and to the technical data and criticism contained in 'Our Illustrations' has also been helpful to a better understanding of the exhibit. I am sure that the prints will be a means of giving an added impetus to the movement now on foot to give Cincinnati a live and progressive camera club."

## New Haven Camera Club

ALTHOUGH it has been in existence only about three years, the New Haven Camera Club boasts a membership of ninety members. Larger quarters and more conveniences must now be had, and the club is fortunate in having progressive officers willing to face this situation squarely and put their shoulders to the wheel in the solution of a difficult problem. They have wisely decided upon a low membership fee of \$3 a year, the desire being to support a large membership list rather than be supported by large membership fees. The secretary, Mr. Chas. T. Maloney, has issued a four-leaf folding postcard to prospective members, setting forth the advantages and terms of membership, one section of which may be detached as an application-blank. It is businesslike and of an appearance well calculated to attract favorable attention. Such signs of life in a camera club are as refreshing as a breath of sea air and heartily to be commended. If a few club secretaries in our larger cities would pursue a similar campaign of publicity it might prove beneficial.

THE fact that we may make of our failures stepping-stones to success, has been often emphasized, and is nowhere truer than in our efforts in pictorial expression.

*Alfred P. Foster.*



## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**PHOTOGRAPHIC FIGURE AND DRAPERY STUDIES.** Portfolio, 9 x 11 inches. 40 decorated plates in halftone from living models. Price, \$7.50, express prepaid. Boston: Aurora Studios, 38 Kilby Street.

Those who are fortunate enough to obtain a copy of this interesting and attractive portfolio, will realize what is meant by genuinely artistic work in which the nude or the partly-draped female figure is employed. The book is for the exclusive use of painters, sculptors, illustrators, designers and decorators, and these people will certainly appreciate the fact that the person who got up the book had rare artistic taste and judgment. In posing, lighting and arrangement it would be difficult to conceive anything finer than each separate study in this volume—and there are more than 60 of them, each a complete picture—and nobody but an artist can fully enter into the spirit in which each of these separate studies has been worked out.

The model that has been used is an exceptionally graceful and beautiful young woman—one of those rare beings who can carry the expression of the pose into the expression of the face, so that the one is absolutely complementary to the other. No matter what the pose is, she gives it character and distinction; and wherever there are draperies or accessories of any kind, there is always a harmony of light and shade and lines that give a just value to the figure in the ensemble. In some of the studies she is draped like a Greek goddess, and she looks the part. In others, whether she holds a lute or a guitar or a vase, there is always the quality of life and expression that gives the pose distinction; and if it be a bacchante or a nymph, there is always grace and charm without the slightest taint or suggestion of vulgarity. It is a remarkably successful series of poses and studies.

The photographer whose task it may be to create a similar, although, perhaps, smaller series of life-studies, will derive valuable assistance by analyzing the character and beauty of each of these sixty beautiful studies, which lack nothing in the perfection of technical excellence. Copies of the work may be obtained from the publisher of PHOTO-ERA.

**TANK-DEVELOPMENT.** By E. Blech. Third edition. Revised by Wolf-Czapek. 48 pp. Illustrated. Price, 38 cents, postpaid. Berlin: Union Deutsche Verlagsgesellschaft. Published in German.

The method of stand or tank-development treated in this volume was criticized at the time of its appearance, and subsequently in a way which would seem to merit an investigation and correction through searching experiments. At first it was claimed that tank-development surpassed all existing methods, which led to numerous disappointments, as well as to its unjust rejection by many. For these reasons the reviser of the work has deemed it desirable to point out the merits and demerits of the prevailing methods of development, and compare them with each other with the utmost fairness. It will thus be seen that the stand-development is a thoroughly practical and efficient method and in many cases preferable to other processes. Whoever wishes to avail

himself of this convenient and efficient method will find in this little work all necessary information, which is presented in seven chapters.

**THE ART OF THE WALLACE COLLECTION.** London. By Henry C. Shelley. Fifty full-page illustrations. \$2.00 net. Boston, U. S. A.: L. C. Page & Co., 1913.

The latest addition to the famous series, *The Art Galleries of Europe*, issued by the Pages, is the handsome volume which surveys the treasures of the Wallace Collection of art-works, arms and armor, at Hertford House, London. No similar collection in Europe boasts a more remarkable history, and the reader is fascinated by the story of Selwyn's much-petted "Mie Mie," who figures prominently in the founding of this rich repository of art—property of the nation—the narration of which forms the opening chapter. The pictures gathered here represent every school of painting, and include a large number of well-known masterpieces, such as Gainsborough's portrait of Mrs. Robinson ("Perdita"); Ruben's "Rainbow Landscape"; Titian's "Perseus and Andromeda"; Luini's "Virgin and Child"; Frans Hals' "The Laughing Cavalier," and Corot's "Macbeth and the Witches."

Mr. Shelley, well known to the Editor, is brilliantly equipped as an historian and critic, and his judgment in matters of art and literature is notable for its accuracy, logic and fairness. His present pages are engaging, attractive and illuminating, and set forth the importance of the Wallace Collection in a convincing light. Every art-lover who visits London makes it a point to include Hertford House in his list of engagements. Even to others, Mr. Shelley's book will prove a source of pleasure and instruction.

**POORE'S PICTORIAL COMPOSITION AND THE CRITICAL JUDGMENT OF PICTURES.** By Henry R. Poore, A. N. A. Seventh Edition. Revised. Profusely illustrated, 282 pp. Cloth. \$2.00 net, postpaid. Garden City, N. Y.: Doubleday, Page & Co.

No book published in recent years has been so helpful to the pictorial worker in photography as Poore's *Pictorial Composition*. Its success has been extraordinary because, while treating in a simple and straightforward manner the elementary laws of *chiaroscuro* and composition, it appealed alike to art-students and artist-photographers. What applied to the draughtsman, the illustrator and the painter, applied equally to the photographer of portraits, outdoor subjects and whatever by its artistic character was distinct from the merely technically good. Thus, Poore's book satisfied the needs of the photographer of artistic impulses as no other book did; hence its well-deserved popularity among photographic workers, amateur as well as professional.

In his earnest desire to lead the way to the recognition and appreciation of the true principles of artistic composition, Mr. Poore does not hesitate to point out the lapses and errors in the works of the old masters, Botticelli, Raphael, Diirer and the rest. He is right in his contention that in the process of acquiring an understanding of what is truly good in creative art, the student should not be persuaded to accept a palpable error in composition as being literally perfect, simply because it emanated from the brain of a Dutch or an Italian old master. The book contains many examples of good and of faulty composition, in painting and also in photography; and numerous diagrams illustrate the manner of attaining truly artistic arrangements according to standard forms of composition. The work can be obtained from the Publisher of PHOTO-ERA.



# LONDON LETTER

CARINE AND WILL A. CADBY

THERE has lately been a congress of the Professional Photographers' Association which met in London and seems to have enjoyed a particularly interesting week. There were plenty of lectures, and visits were paid to different photographic works. Mr. Richard N. Speaight is the president of this society, and the interest of such a strong and optimistic personality has done much to give it vitality. In England, unlike in the States, there is still somewhat of a gulf fixed between professionals and amateurs, and so it was gratifying to hear that the amateur, who takes commissions for portraits, has in no way injured the professional — that is, judged by financial facts. We, personally, cannot help thinking that the amateur may even have benefited the professional by setting a different standard and showing that there is a public, though a small one, that can appreciate portraits which do not owe their flattering tendency to retouching only.

Last week one of our new little socialistic dailies gave a whole page to women and photography. This subject is a hardy annual in the ladies' papers, and some journal or other is always busy trying to impress its readers with the fact that photography as a profession is eminently suited to women, giving, as it does, much scope for qualities essentially feminine. It seems to us, however, that, by their tone, these papers have not realized how tremendously women have taken to photography in England. There are now plenty of women-photographers in the field, some of whom are at the very top round of the ladder. There are two who photograph all our leading society women and children, and who must have made bigger fortunes than any of the men. That they do not do the best kind of work goes without saying; for, like modern literature or art, that is not always the best which is financially the most successful. Unfortunately, it is still only the minority who possess a keen taste and sympathy for good work.

We heard that one woman-photographer had a photographic party last summer on the same lines as many of our painters do. She rented an old mill in beautiful country, not too far from London, and gathered around her students of photography whom she helped, and who were stimulated in their work by the beautiful surroundings, their comrades, and the general atmosphere of photographic activity. We hear that the experiment is going to be repeated this season in another district, and it seems a very happy idea and one which we hope will find many imitators.

A few days ago an exhibition of photographs by Mr. F. H. Evans was opened at the Little Gallery. It is a quiet, dignified and interesting little show. It is Mr. Evans in a strictly cathedral mood, and there are no portraits and no discursions into any other photographic walks except, perhaps, landscape, and that is with a very cathedral bias, for it is still Durham Cathedral. These twenty-two prints are strongly suggestive of Mr. Evans, but Mr. Evans restrained, dignified, a little aloof, and indifferent to criticism. One can imagine him saying, "Oh, certainly, if you really think the photographic public will be interested to see different aspects of Durham Cathedral and St. Bartholomew the Great, by all means let them see my prints, but —" and here would come that characteristic little shrug or shake of the shoulders which implies a lot of things.

Well, as two members of the photographic public we

enjoyed to the full his exquisite photographic work; for apart from their wonderful pictorial excellence, the evidences of perfect negatives is a joy in itself. There are four of St. Bartholomew and eighteen of Durham Cathedral. Five of the latter have a certain similarity inasmuch as the chief feature of each is one big pillar. It is rather as if Mr. Evans had set himself a problem to do five photographs of the same thing, and yet make each entirely different, and each of its kind a gem.

Mr. Evans has an increasing number of disciples but, as yet, no one is able, like him, to suggest the poetic spirit of architecture in his work. Nothing sounds duller to the average person than this kind of photography, and yet Mr. Evans can stir the imagination and impress one with the idea of the almost poignant beauty of architecture.

We heard a good deal about the "Quo Vadis" cinema film before it was produced. Certainly it was well advertised in London, but has justified the preliminary fuss inasmuch as it is far in advance of the usual "cinema" films.

Writing of "kinemas" reminds us of the beautiful things that used to be shown in the early days of the invention. We remember a really wonderful film that was exhibited in London of breaking waves on one of the remote Norwegian islands. It was just a little transcript of a bit of nature, and a very beautiful bit of nature, where the sea surged up the rocky shore and broke into glittering foam. There was no distortion, no underexposure and no vulgarity. Viewed from the photographic standpoint, distortion, underexposure and vulgarity seem to be the three besetting sins of the present motion-picture exhibitions. But the low-priced seats, at least in London, have the call, and the demand seems to be all for horrors, either of sentiment or execution. But the representation of "Quo Vadis" seems to show that there would be a demand for, and appreciation of, better work; for, as we were told in *The Amateur Photographer*, an individual in the gallery — carried away presumably by the pictorial effect in the scene of the Christians against the setting sunlight — shouted, "Bravo."

We have also heard of a London professional photographer who is working with children as "cinema" subjects, and these would certainly prove a welcome change from the blood-and-thunder drama of which we have had quite enough.

Mr. A. J. Anderson's book, "The Artistic Side of Photography," has gone into another edition. *The Spectator*, in its review, offers it a welcome because "it maintains that the interests of pictorial photography are served better by those who employ photographic methods than by those who introduce the technique of other arts. The strength of photography lies in accuracy of detail and delicacy of gradations of light and shade, not in producing prints which by manipulation are worried into a superficial resemblance to the brush-work of a painter." There is a great deal of truth in these remarks by which photographers may profit, although they are uttered by a journal never much in sympathy with photography. At the same time, a snub from *The Spectator* is always worthy attention and even respect, for it is never superficial and is sure to contain truth. Mr. Anderson, however, is the sympathetic friend of photography and in his highly interesting book he is always teaching, although the reader is seldom conscious of the fact, so cleverly has he incorporated his serious thoughts in dialogue light and often humorous. To quote from the last page of his book will show him in agreement with *The Spectator* theory and will also give an idea of his easy and convincing style of writing: "There is much in

our book that is debatable, and some that may prove wrong; but I think that this, at least, is right — the failure of pictorial photography has been due to the blending of light-drawing with hand-work. For who can excel in a medium unless he adhere to that medium? Who, for instance, can hope to master mezzotint by falling back on crayon whenever he meets a difficulty, working partly in mezzotint and partly in charcoal?" (By a happy coincidence this issue contains reproductions of successful pictures in our "Architectural" competition, a study of which will show that there are amateur workers in the States who can interpret admirably the grandeur and poetic beauty of architecture as created by man. *Ed.*)

## BERLIN LETTER

MAX A. R. BRÜNNER

It is known that the towns of Germany contain a large number of old buildings, monuments and other pieces of architecture which are the delight of the art-lover, and whenever such a relic is to be taken down to make room for some modern building or in the interest of traffic, there are many people who try to prevent the carrying-out of such plans. There are even in every province societies whose purpose it is to preserve such picturesque remains of bygone days. If all attempts are in vain, and before such a house is demolished, several photographs are usually taken, in order to have at least a souvenir. Sometimes such pictures are ordered by the civic authorities or some society, and they are afterwards exhibited in a museum, or published in historical or other books.

I have just learned that the municipality of Mayence appropriates 300 marks for this purpose every year. Although no fixed sum was set apart, yet about 500 pictures have been made spontaneously during the past twelve years. These represent an excellent collection to study the art-monuments, buildings, etc., of this old city near the Rhine. Although the sum offered is by no means large, the good intentions deserve recognition and emulation.

A somewhat different course is followed by the "Combined German Tourist Societies" which are arranging a prize-contest for good pictures under the title of "German Topography and German Customs in Photography." It is intended to procure suitable material for the work of the league and the individual clubs whose business is to further travel. They issue a large amount of well-illustrated booklets, guide-books, posters, and so on. This year, with its endless chain of festivities, gives certain competitions a patriotic touch on account of the emperor's twenty-fifth anniversary of his accession and also centenary of the German nation since the Napoleonic war of 1813. Thus the Society for furthering Photography and Allied Arts at Frankfurt will arrange in the fall a large "Emperor William II Exposition." It is open also to non-members, to amateurs, dealers, manufacturers and inventors.

The writer visited the annual Berlin Art Exhibition, which contains in its sixty halls over one thousand pictures, those of a patriotic character being particularly numerous. By far the most are, of course, oil-paintings or watercolors, but a large number have been photographed and are sold as bromide-postcards, while the best works are reproduced in the catalog. Besides, there are several rooms devoted to photographic pictures.

Even in the cinematograph theaters the visitor soon notices that we are in the year 1913, which is an epoch in the history of the German nation. Certainly the most remarkable film ever produced here is "Queen Louise," which is shown in three sections, for one continuous performance would require about five hours. The preparations for the film, which was produced with the Emperor's special permission, were made early this year. One morning at sunrise, when most Berliners were still asleep, a unique event took place in the principal square of the capital, the "Pariser Platz," which is the end of that famous avenue "Unter den Linden" and between the Brandenburger Gate and the Tiergarten. A cavalcade of Prussian warriors arrayed in the uniforms of 1813 passed through the gate and mingled with infantry-men and citizens, all of whom wore the costumes of a hundred years ago. Everything suggestive of the present day, such as electric lamp-posts, persons clad in modern dress, automobiles, etc., was rigidly excluded from that sacred spot. The center of attraction, of course, was the self-same carriage in which, one hundred years ago, the beloved Queen Louise fled before Napoleon from Königsberg. The present emperor had lent it to the film company and also placed at its disposal a whole regiment of soldiers. Had the public been aware of these elaborate preparations, doubtless there would have been several hundred camerists present to procure rare snapshots, and to take advantage of an opportunity which can happen only once in a whole century.

In a former correspondence I mentioned that Breslau, the capital of Silesia, would this year see the largest shows in this respect, for here the Century Exposition will take place, lasting until October. For this reason Breslau has been chosen by nearly one hundred and fifty photographic societies as the meeting place for their annual congress. This is true, for instance, of the "Society of German Amateur Clubs" which met there for three days in June. The Silesian Society of Amateur Photographers took charge of that important meeting. This league now includes ninety-eight clubs.

"The Application of Photography to Science and Medicine," is the title of an exhibition which is to be held in September in the Vienna University, that is, during the Congress of Biologists and Naturalists. We shall see there many Roentgen photographs, also samples of criminalistic photography; there are special rooms for zoology, botany, geology, mineralogy, geography, anthropology, chemistry, physics and astronomy. Of more topical character will be balloon photographs and motion pictures.

"Der Photographen Verein zu Berlin" held its annual meeting this spring. It enters upon its fifty-ninth year of activity and is the oldest society of professional photographers in the whole empire. For this reason, important festivities are planned in the fall. During the meeting Mr. Schulze-Hencke, the director of the photographic Lette School, was selected first president, and certainly nobody dreamed that this man would not be among the living a few weeks later. I have just noticed the announcement of his death in our daily papers.

### An Ideal Printing-Mask

THE well-known firm of Havers & Fagan, New York City, has adopted the Boyd Adjustable Printing-Masks, in its printing-machine in the finishing-department, and finds them a wonderful time-saver.

The manufacturer now supplies a new frame for these masks which reduces the time of printing to a minimum, besides ensuring an even pressure between the negative and printing-paper.

# WITH THE TRADE

## A Market for Genre Photographs

SEVERAL months ago the Ansco Company announced a prize-print competition to close May 1, the principal stipulation being that the work was to be done with Ansco cameras and materials. A strict interpretation by the Postmaster-General brought this within the scope of the postal lottery laws and excluded the announcements from the mails.

With a hearty desire to keep faith with their customers and to conform with the requirements of the postal officials, the Ansco Company outlined a plan to buy twenty-four acceptable photographs, appropriating the same sums offered in the prize-contest. The subjects purchased are to be used by the company in its autumn and winter advertising-campaign. Prices ranging from \$200 to \$10, and totaling \$740, will be paid for the twenty-four subjects according to the advertising-worth of each. As prints may be submitted until September 1, this offers one of the best opportunities to make photography a profitable pastime during the summer vacation. For more complete particulars and suggestions, procure a descriptive circular of your local dealer, or of the Ansco Company, Binghamton, N. Y.

## Goerz Lenses and Cameras

THOSE thousands of camerists, professional and amateur, who swear by the Goerz lens, whether owning one or only hoping some day to do so, always look forward with pleasure to the appearance of a new catalog. The 1913 edition is a particularly attractive example of the printer's art done in sepia with a gold and green cover. Several introductory pages are devoted to information and tabular matter concerning lenses and optics which will prove of great value for reference. In succeeding pages the well-known Goerz anastigmats, cameras and binoculars are described with examples of lens-work, most of which are exceptionally attractive. There are several recent additions to the Goerz line; notably, among lenses, the Portrait Hypar, Process Artar, the Pantar and the Hypergon without the star diaphragm. The Taro Tenax, the Coat-Pocket Tenax and the Stereo Pocket Tenax are cameras which appear for the first time in this year's catalog, which may be had of dealers, or by writing to the C. P. Goerz American Optical Co., 317 East 34th St., New York City.

## Ernemann Cameras

A NEW catalog of Ernemann cameras and lenses may now be had of the American agent, Max Meyer, 15 West 27th St., New York City, and an interesting and handsome book it is. Those of our readers who have ever had the good fortune to hold an Ernemann camera in their hands, to feel its nicety of balance and to see its painstaking construction and ingeniousness of design, will never cease to anticipate occasional new models always embodying several improvements. Many different types of cameras are described in the new catalog; reflex, folding, some having focal plane and others inter-lens shutters, and all fitted with Ernemann lenses of splendid working-quality. The smaller styles, such as the Ernemann Heag XV, are particularly compact, ingenious and notable for the splendid precision of workmanship for which this firm is well known.

## Rytol in the Antarctic

WHEN Mr. H. G. Ponting, F.R.G.S., official photographer to the British Antarctic Expedition of 1910-12, set forth to photograph the relics of Commander Scott's tragic fate, he determined to depend entirely upon his favorite developer, Tabloid Rytol. The resulting photographs, of pathetic interest and rare technical excellence, indicate that his judgment was sound. Burroughs Wellcome & Co., the manufacturers, are certainly to be congratulated upon their good fortune to have such convincing proof of the merit of their product in use under adverse conditions far from home in the form of photographic work which will take a permanent place in the annals of the world.

## Chloralla for Enlarging

CHLORALLA CONTRAST for enlarging affords the opportunity to secure just the tones and snappiness that is most desired. It would be well worth while to send a postal to G. Gennert, 24-26 East 13th St., New York, N. Y., for samples of Chloralla paper which will be cheerfully sent on application.

For enlarging, the Improved Soldak is an instrument with which to secure the most pleasing results, as, with the equipment of the Sylvan lens and the Soldak focusing-scale, it is practical by adjusting pointers at two points to secure the desired number of times enlargement without the necessity of going through the operation of focusing, which the beginner and often the advanced worker finds very tedious.

## "Central" Specialties

THE Central Dry-Plate Company, of St. Louis, is nothing if not progressive. The well-known Central Dry-Plates are now made to meet every requirement in the studio, the field, the laboratory and the home. They are divided into the following classes:

Special XX, for extreme high-speed work.

Central Special Home-Portrait, for the work the name implies.

Central Special, for high-class portraiture in the studio.

Central Special XX, a fine-grain plate of great rapidity for high-speed work.

Central Comet, a plate for general all-around work — portraiture, views, copying, etc.

Central Special Non-Halation, for the discriminating user of double-coated plates.

Central Pan-Ortho, for the proper rendering of color-values.

Central Colornon.

Central Pan-Ortho D. C., combining orthochromatic and non-halation qualities.

Central X-Ray S. C., a color-sensitive, high-speed plate for surgical work.

Central X-Ray D. C., the same plate double-coated.

Realizing the importance of sodas of the highest purity to the successful use of any plate, the Central Dry-Plate Company has placed upon the market sulphite and carbonate which it guarantees. These chemicals are put up in glass jars with glass tops and rubber separators, making an air-tight receptacle.

### The Premo Catalog

As in other industries, catalogs of cameras and photographic supplies are every year being made more attractive to the eye, often by halftone reproduction of photographs in four colors. It is peculiarly appropriate that a camera catalog should have photographic embel-



ishment and the cover-page of the Premo catalog for 1913, shown herewith, is the stronger in its appeal for that reason. If one desires a camera for plates or film-packs, this catalog may contain the very thing. Dealers will gladly furnish it on request.

### Agfa Products in Canada

CANADIAN photographers, amateur and professional, are requested to write Messrs. Hupfeld, Ludecking & Co., 3 St. Helen Street, Montreal, for particulars regarding the "Agfa" products.

Messrs. Hupfeld, Ludecking & Co. are the Canadian agents for all "Agfa" photographic chemicals.

### A Handy Color-Outfit

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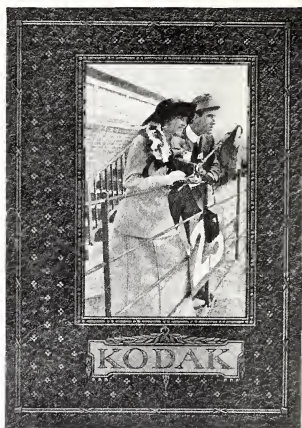
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THE Ilex Anastigmat, F/6.3, is a lens which should commend itself to users of small cameras because it combines remarkable compactness with high quality of finish and optical corrections found only in the best lenses. The rear combination may be used separately, giving a lens of double focal length for distant objects. Mounted in an Ilex shutter, working with great accuracy up to  $\frac{1}{150}$  second, such a lens contributes to a splendid equipment for general photography. Unaffected by dampness, dust or climatic changes, Ilex shutters are particularly notable for their wonderful wheel-arrangement which makes every exposure of a set speed exactly alike.

### Kodaks for 1913

ATTRACTIVE as ever, the catalog of Kodaks and Kodak supplies for 1913 presents convincingly this well-known and justly popular line of roll-film cameras with its several important additions and few minor discontinuances. In perusing its pages the absence of the No. 2 Flexo Kodak and the No. 4A Speed Kodak is noticeable; both models of several years' standing, but supplanted, no doubt, by some of the more recent and more compact Kodaks. Among these are to be mentioned the Vest Pocket Kodak, which proved so popular last year, and a line of Six-Three Kodaks in three sizes. This line takes its name from the fact that it is supplied with Cooke-Kodak anastigmat lenses working at a speed of F/6.3. The lenses are mounted in Compound shutters, but the cameras themselves are regular rather than Special Kodaks, therefore keeping the price as low as is possible with a lens and shutter equipment of such high quality.



The Brownie Enlarging Camera Illuminator, the Kodioticon and Velox Transparent Water-Color stamps, all of which have been described in the advertising-pages of former issues, are worthy additions to an already notable line. Dealers have copies of this catalog for distribution. Ask for one.



# PHOTO-ERA

The American Journal of Photography

Vol. XXXI

AUGUST, 1913

No. 2

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; PHIL M. RILEY, Associate Editor  
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## CONTENTS

### ILLUSTRATIONS

"The water is fine" .....	<i>Dr. D. J. Ruzicka</i> .....	Cover
The Marsh Moon .....	<i>Frederick B. Hodges</i> .....	62
The Meadow Brook .....	<i>Frederick B. Hodges</i> .....	64
The Brook of Shadows .....	<i>Frederick B. Hodges</i> .....	67
The Brook at the Old Farm .....	<i>Frederick B. Hodges</i> .....	69
The Brook at the Edge of the Marsh .....	<i>Frederick B. Hodges</i> .....	69
The Marsh Brook .....	<i>Frederick B. Hodges</i> .....	69
Long's Peak from the Cabin .....	<i>Grace E. Temple</i> .....	71
On the Lower Trail .....	<i>Grace E. Temple</i> .....	72
Long's Coming Back from the Rustic .....	<i>Grace E. Temple</i> .....	73
Estes Park Views .....	<i>Grace E. Temple</i> .....	74
The Little Carpenter .....	<i>Emma C. Durrant</i> .....	76
Still Waters .....	<i>H. R. Decker</i> .....	77
Rapids above Niagara Falls .....	<i>Wm. Ludlum, Jr.</i> .....	78
The Chapel .....	<i>John W. Gillies</i> .....	79
Beach-Scene .....	<i>Emma C. Durrant</i> .....	80
The Injured Finger .....	<i>J. Herbert Saunders</i> .....	82
Sunset .....	<i>William Norrie</i> .....	83
The Muse of Painting .....	<i>Aurora Studio</i> .....	84
Shasta Daisy .....	<i>William S. Rice</i> .....	85
Daffodils .....	<i>William S. Rice</i> .....	86
Clematis Montana .....	<i>William S. Rice</i> .....	87
Hop-Blossoms .....	<i>William S. Rice</i> .....	88
"Tick, Tock!" .....	<i>Wm. Ludlum, Jr.</i> .....	89
Breakers .....	<i>Katherine Bingham</i> .....	92
A Summer Sunset .....	<i>Katherine Bingham</i> .....	93
Under the Cherry Tree — First Prize, Spring-Scenes .....	<i>Mice F. Foster</i> .....	94
"Spring hangs her infant blossom on the trees" — Second Prize, Spring-Scenes .....	<i>Dr. and Mrs. W. A. Rawson</i> .....	96
A Spring Outing — Third Prize, Spring-Scenes .....	<i>Taizo Kato</i> .....	97
Springtime in the Orchard — Honorable Mention, Spring-Scenes .....	<i>Emma K. Woods</i> .....	98
Jardin des Tuileries .....	<i>Wilfred A. French</i> .....	103

### ARTICLES

The Brook .....	<i>Frederick B. Hodges</i> .....	63
Uranium as an Intensifier and Toner .....	<i>James Thomson</i> .....	66
Washing Bromide Prints .....	<i>Lehman Wendell</i> .....	70
A Summer in Estes Park, Colorado .....	<i>Grace E. Temple</i> .....	71
Pictorial Treatment by Chemical After-Manipulation of the Negative .....	<i>David J. Cook</i> .....	75
Amateurs and the Autochrome .....	<i>James Cooper</i> .....	80
Scientific Floral Photography .....	<i>William S. Rice</i> .....	86
"Tick, Tock!" .....	<i>Wm. Ludlum, Jr.</i> .....	89





THE MARSH MOON  
FREDERICK B. HODGES



# PHOTO - ERA

The American Journal of Photography

Vol. XXXI

AUGUST, 1913

No. 2

## The Brook

FREDERICK B. HODGES

IS there not, somewhere in the archives of your memory, some cherished recollections of a brook? A brook of gliding, rushing, dashing, silvery waters? A brook that dwells in picturesque places, that has beautiful homes in the woodland, the meadow, the marsh, and the old pasture? No part of nature offers more opportunities to him who loves the poetic and esthetic than the brook and its environment. It can be likened to a good companion and, as I walk beside it, listening to its cheerful and excited chatter, it seems to me that in all inanimate nature there is nothing more analogous to a living friend. The brook that I know and knew of old is a rollicking, joyful sort for the most part; but under the old bridges and in the shade of the forest patriarchs, it quiets down in deep and placid pools. The attractions it offers and the appeal it makes to "nature-lovers" are strong, indeed, and I would that the term "nature-lovers" included all thoughtful camerists.

### The Meadow-Brook

Here, in its beautiful golden green meadow-home, our brook of quiet waters mirrors the fleecy white clouds with their background of blue. It mirrors the bright yellow cowslips that live on its banks. It displays proudly its delightful curves; it stretches away in fascinating perspective and melts into the black green spruce-woods in the distance. Beyond this are the hills of rich purple. Luminous touches of sunlight flash across this dreamily beautiful scene and make it one of idyllic charm.

In early spring, in June, in midsummer or in autumn, the meadow-brook always spreads before us a scene of transcendent loveliness. We cannot look upon these touches of nature without pleasurable sensations; but in addition there is always a distinct impression left in our minds. To reproduce pictorially these impressions is at once the desire and despair of every artist, either of the brush or the camera. A literal photo-

graphic transcript would show but the skeleton of this poetic charm. The spirit of mystery, the soft atmospheric effects, would be lacking. It would be but a *copy* of nature. He who has the true artistic temperament will have also imaginative insight. He will be able to grasp nature's many elusive moods and subtle sentiments, and his work will be idealized. To perpetuate nature pictorially, idealization in more or less degree is necessary.

### The Brook in the Woodland

The brook that lives in the woodland is a romantic brook. Here I love to call it the Brook of Shadows. Cool, dark, fitful, wavering shadows; the fitting shadows of the wind-blown tree-tops; the quiet shadows of the gnarled trunks of the old cedars and hemlocks, guardians that have held out their protecting arms so long over this child of their affection that weirdly trembles over the pebbles beneath.

Shadows never fail to be strangely attractive in nature. There are those that stretch across the country-roads, of tall and majestic elms, of old rail-fences, shadows that gracefully adorn the meadows. The mysterious and fantastic shadows are in the heart of the wood; but the irresistible, the alluring shadows are those in the waters of the brook. They seem to talk to you in some strange forgotten tongue, inviting you to linger in their company. Shadows that were but for a moment, fleeting impressions of a humanity of long-forgotten years, have been mirrored here.

Ah! these shadows that elude and trick you when you strive to fix them on your sensitive film! Stay awhile with them and study their myriad forms and fascinating play. Gray shadows lightly skimming the water's surface; purple shadows darting close to the banks; green shadows that swim glassily under the birches, and the deep black shadows that lie under the overhanging banks.



THE MEADOW BROOK

FREDERICK B. HODGES

### The Brook in the Marsh

The brook that lives in the marsh is the Brook of Mystery.

You have only to go to the marsh some evening in the full of the moon to be strongly, even startlingly impressed by this sense of mystery. Here at your feet is the dark, still water of the brook widened in the low marshland, creeping sluggishly away among the tufts of swamp-grass towards the woods in the distance.

The sense of mystery is enhanced by a tone

of melancholy imparted by the solemn stillness of the hour and the vagueness of the waning light. Familiar shapes and places have assumed strange forms, and mystery and enchantment reign supreme. Just over the tops of the spectre-like trees the marsh moon is rising. A profound sensation of awe permeates your very soul as the marvelous white moon rises slowly, but surely, from a small light through the openings in the trees to a full rounded shape well above them.

This brook, this marsh, and this Satellite

were staging this drama before we came into the world — yes, countless years before our progenitors came. Years will roll on and generations pass, and still it will be unfailingly repeated. As you stand in the midst of this majestic beauty and allow yourself, alone and unseen by the world, to fall under its spell, there comes a sudden realization of the omnipotence and omnipresence of the Architect of the Universe. More reverence and a deeper love of nature in our hearts would make us better pictorialists. We are the better pictorialists, also, if we have kept our childhood's purity of imagination. Alas, however, years of contact with this matter-of-fact world dulls our imaginative sensibilities and few survive with clear perceptions. I know of no better way to regain this love or to cultivate it than through the camera. It is an enticing way; but we must go about it rightly and always thoughtfully. Nothing short of pictures that in some degree convey to others our own impressions should satisfy. A walk in the woods with a camera is an ideal outing. In these days of perfection in small cameras we are not burdened, and we are free to roam to all the attractive homes of the brook.

It is not my purpose to say how pictures should be made, but rather to emphasize the fact that we must first see the pictures in nature. No one can make pictures unless he sees them, and no one can see them without a deep and abiding love of nature in his heart. Our aims must essentially be high and pure, placed as it were on the top of a high pedestal and never for any reason taken down. Not that we will always succeed, it often being the case that where our hope and desire is strongest we are in despair over the result. But if we have a large measure of this love we can put some of it in our pictures and in so doing invest our work with a strong sense of our personality. Never can this be done by copying some famous worker's effects, much admired as they may be. We must let the imagination have full sway and keep to our own ideas. Let us be original, whatever else, and the resultant work will have some degree of worth.

It is my firm belief, after years of observation and communion with the great out-doors, that it is best to go *alone* to nature for her lessons. It is hardly possible to be entirely free of self-consciousness unless we are alone, and we *should* be thus free if we would yield ourselves fully to the charms that surround us. The deepest pleasures and the greatest lessons to be gained from nature are when we are quiet and safe from human interruption. When we walk with the brook and our camera, therefore,

to learn nature's secrets and treasure up her beauty, let there be no distracting medium present. Nature never plays us false, or receives us but with friendly welcome. We can safely go to her for relief from the daily routine of cares and petty troubles. An afternoon spent in wandering with the brook will change our mood and dispel the cloudy haze that was over our mind. This particularly, if we have our camera and can by its aid take some of the charm away with us and prolong the good effect and pleasant memories over future days. Is it not then a pleasant and profitable thing to do, to cultivate a love of nature with the camera's aid? It cannot help benefiting us, and our viewpoint will be broader and the mind more liberal, for nature suggests no idle or futile thoughts. She presents only good thoughts and teaches us great examples, though many times in simple ways.

How about you, fellow camerist; are you skeptical? Have you kept your natural love of these things; or has it been lost sight of in the race for other things? Forget these distractions! There is nothing, believe me, that affords a more satisfying, pure and lasting pleasure than this same love and study of nature. I would that I could take you with me along my brook, through its meadow, its pine woods, its beech woods, across the barren places and into the broad marsh and show you there in the open, with the examples before us, some of the secrets it has confided to me. They have a most practical and direct bearing on our daily life and our principles, that is unknown to the masses. If *your* brook is only a memory of other days, your work should be influenced by it. The memories will aid your imagination and quicken your enthusiasm. But if your brook has a place in your life now, go to it often with your camera, study its moods in every month of the year, make it your friendly companion and make your study sufficiently thoughtful to implant a love of it in your heart, and your work will assume a higher level; your pictures will some of them have a quality that will cause them to live long and be a source of pleasure to others and a joy and pride to you.

Do not be misled by a false love of nature. The fact that you like to be in the country and love the sports connected with it, does not make you a genuine lover of nature. Take some small part, like the brook, and when you are familiar with its life, its vagaries and its moods, month by month, with your mind in its most receptive state and the imagination once more ready for childhood's fancies, you are in a fair way to know a real love of nature.

# Uranium as an Intensifier and Toner

JAMES THOMSON

AS regards methods of intensifying the negative-image, a great deal may be said in favor of uranium as a strengthening-agent, though the resultant color is somewhat of an objection when reasonably rapid printing is a desideratum. As usually employed, however, the solution is much too strong, and, while the image is quickly built up, the resultant dark brown color very materially interferes with speed.

On the other hand, with a solution weak in metal, the image in no way suffers; but is slowly, and with certainty, built up harmoniously. It takes longer but results are immeasurably better, while the stain is not so pronounced.

An overexposed negative, thin but rich in detail, may be easily brought to normal printing-capacity by slowly intensifying with uranium. A mere ghost of an image is all that is required, but the detail must be present in the shadows or the result will be chalky. It has been my practice in cases of underexposure to develop for thinness, depending upon judicious after-work with uranium to build up a printable image.

The following formula will work effectively and with enough speed to answer ordinary requirements:

## A

Water (distilled) .....	10 ounces
Uranium nitrate .....	20 grains

## B

Water (distilled) .....	10 ounces
Potassium ferrieyanide .....	20 grains

Mix in dark brown, wide-mouthed bottles and, if not all used in the operation, keep in a dark place.

When about to use, mix equal quantities of each and to every ounce add about 15 drops of glacial acetic acid.

Best results are to be had upon a negative that has been already washed and dried in the customary manner. When the gelatine is swelled fully, and wholly water-soaked, for some unknown reason the intensifying does not proceed so harmoniously, nor should the fingers leave greasy marks upon the film, otherwise the chemicals cannot sink into the film, and in such portions greenish stains will result.

When a negative has been handled a great deal, it is a good plan first to swab the film with a wad of absorbent cotton saturated with alco-

hol and water. As soon as the uranium bath is ready, immerse the negative, immediately swabbing the film with a wad of absorbent cotton to break any air-bubbles which, if permitted to remain, cause green spots. The tray must be occasionally rocked; and the solution must not be used when full of sediment, else mottling will result. I have treated as many as four negatives in one bath.

When desired intensification has been effected, further chemical action may be halted by immersing the negative in clear water to which a few drops of acetic acid have been added. The negative must then be washed in still water, the film swabbed with a wet wad of absorbent cotton, and set aside to dry.

In drying, one must guard against drops of water gathering upon the surface of the film; for if the drops are not punctured they may leave marks. To avoid this, I hasten drying by wiping the film-surface with an old silk or linen handkerchief before setting in the drying-rack. Wiping thus with well-worn soft linen does no injury to the gelatine, and it ensures drying.

Should intensification be overdone, should unevenness result, or if, for any other cause, reduction or elimination is advisable, this is easily effected by the use of weak ammonia water such as the following:

Water.....	5 ounces
Strong ammonia .....	1 drop

Immerse the negative, and once the color is discharged rinse at the tap and place for a few minutes in a tray of acidified water. Otherwise, when an attempt is made to repeat intensification, the action cannot proceed.

It is a point in favor of this system of toning that local reduction is easy through the application of weak ammonia. A tuft of absorbent cotton saturated with weak ammonia should be used generally; for small portions a camel-hair brush. Care must, however, be exercised to prevent invasion of the alkali over regions other than those to be treated. The negative therefore must have an instant plunge into water or be flushed under the tap once the alkali has been applied.

Not alone as an intensifier is uranium excellent. As a cheap, simple and effective toning-agent for black prints it is very useful. As regards permanency, an ounce of fact is worth a





THE BROOK OF SHADOWS  
FREDERICK B. HODGES



pound of theory. For the past nine years I have had several kallitype and bromide prints (uranium-toned) upon the walls of a living-room in the strongest possible light (in fact in direct sunlight at certain hours of the day), and careful scrutiny from time to time discovers no signs of deterioration. The bromide enlargements (10 x 12) seem as perfect as they were originally. They remind one of carbon; velvety in the shadows from the deposition of uranium metallic particles upon the surface of the film.

Impermanency often arises from carelessness in washing. It has been noticed that when an imperfectly-washed negative is exposed to the light in a printing-frame, there has been a darkening of the image in all portions save such as have had the protection of the rabbet.

Black prints are certainly in the ascendent, sometimes varied, it is true, by resort to sulphide toning. Even in the sepia tones there is a sameness which might be departed from by the simple expedient of a supplementary toning with uranium or copper. With uranium, colors can be had all the way from warm black through the browns and purples to red chalk, the latter sometimes known as Bartolozzi red. For portraiture of the head and bust, charming effects may be had by using a buff paper and toning to a red chalk by the uranium process. A Bartolozzi red, vignetted head on buff stock, appropriately mounted on cover-paper of neutral tone leaves nothing to be desired. Then there are the deeper reds, rich browns, purple-reds and warm sepias. The latter are obtainable by first toning with sodium sulphide and then adding warmth by a supplementary and more or less extended treatment with uranium and potassium ferricyanide. How charmingly such colors harmonize with reddish-brown mounts — or if one prefers harmony by contrast — dark green.

Chalky prints are unsuitable for the uranium system of toning. With platinum, the process intensifies, but with kallitype the reverse is true; there is a slight reducing action. Slightly overexposed kallitypes, therefore, need not be thrown away.

The following toning-formula answers for most purposes. Dilute when flatter tones are desired.

A	
Water .....	10 ounces
Uranium nitrate .....	10 grains

B	
Water .....	10 ounces
Potassium ferricyanide.....	10 grains

Take equal parts of each, and to each ounce add about 20 drops of glacial acetic acid.

Immerse the print, swab with a tuft of absorbent cotton, and when the desired color is reached, stop toning action by a short bath in water, 10 ounces, acetic acid, 1 dram.

Wash for fifteen minutes, then swab back and front carefully with a tuft of absorbent cotton to ensure removal of the particles of ferricyanide. These are hard to dislodge from the meshes of the paper, and when permitted to remain, must surely impair lasting qualities of the image. Dry as is customary.

Pure whites on bromide and chloride (gas-light) papers are somewhat difficult to obtain; but a slight tinting is not offensive to artistic sensibilities. Personally, when toning has been completed, it has been my custom to pass prints through weak alkaline water, say a few drops of ammonia or a pinch of sodium carbonate to ten ounces of water. Where there are decided patches of white the parts may be cleaned up by using a wad of absorbent cotton, wet with weak ammonia, making certain of softening of the boundaries by a frequent plunge in clear water. Whites and highlights may be lightened also and cleaned up by judicious application of ammonium sulphocyanide.

Needless to remark, after all such manipulation, a final ten-minute wash in clear water is imperative.

This matter of impure whites upon emulsionized papers most writers ignore, or at any rate, they simply advise continued washing until the whites are clear. In thus advising, they overlook the fact that over-long washing will affect the vigor and brilliancy of the image, the colors gained by toning being wholly upon the surface. Uranium intensifying is physical, not chemical; hence by continued washing it may be entirely removed.

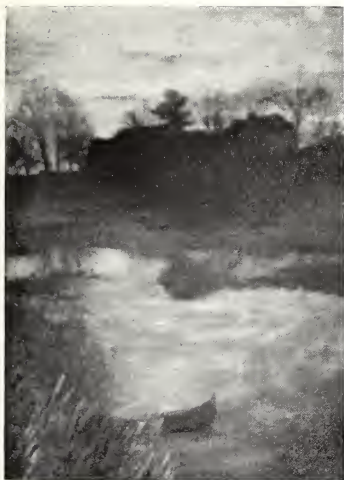
Green tones are obtainable by immersion of the already-toned uranium print in the following solution.

Water .....	5 ounces
Iron citrate and ammonia .....	10 grains
Potassium ferricyanide.....	10 grains

Add a few drops of muriatic acid, the more acid the greater speed in toning action.

When desired color is reached, wash the print for ten minutes, drying as usual.

Workers who are reluctant to attempt the preparation of their own solutions in accordance with the formulæ herein recommended, can find a number of articles in convenient form upon the market from which a choice may be made, and by the employment of which the desired end may be equally well attained.



THE BROOK AT THE OLD FARM  
 THE BROOK AT THE EDGE OF THE MARSH  
 THE MARSH BROOK  
 FREDERICK B. HODGES



# Washing Bromide Prints

LEHMAN WENDELL

IT might seem like a waste of space to write an article on such a seemingly unimportant theme as this, and yet, the problem of washing bromide prints has puzzled so many budding photographers that a little personal experience along these lines may, after all, not be amiss here. There are times when, in spite of everything, the prints will persist in piling up on the surface of the water, making thorough washing an impossibility. What causes this frequent annoyance I have never been able to discover; possibly the water is charged with gas which, in the form of minute bubbles, settles on the prints and lifts them to the surface. Whatever the cause, it must be overcome; for improper washing means worthless prints. Some photographers advocate handling bromide prints by hand; that is, washing the prints in a certain number of changes of water, letting them remain a definite length of time in each change. This method is excellent for the man of leisure; but for the average amateur—he who is perched on an office-stool from 8 A.M. until 5 P.M.—such a waste of time seems little short of criminal. He needs an automatic washing-machine, a machine that will do the work while he turns out the prints or makes a hurry-trip down-town; and it is for just such a man that the thousand and one print-washers have been placed on the market. Be it said, however, that most of these washers are unsatisfactory. The small ones are worthless because of their diminutive size; the big ones are bothersome because of their bulk; and if you have a housewife you will know how she abhors bulky bottles, sprawling tripods and forty-acre trays in an improvised kitchen darkroom.

Having experimented in the past with a good many print-washers—home-made as well as factory-made—I finally gave them up as unsatisfactory and relegated them all to the basement, where a choice variety is now on exhibition. Then I decided to experiment with a large, roomy, stationary and universal washer—the bath-tub. It solved the problem. The bath-tub, however, must be adapted to the purpose, and a few accessories must be called into play. They are simple and inexpensive; to wit: a four-foot, one-inch hose, such as is furnished

with fruit-spraying pumps; several dozen medium-sized corks; a box of large O. K. Fasteners to be had at any stationer's.

The hose is to be attached to the faucet of the tub, and when so attached perfect circulation will be ensured, for the water will flow in at one end of the tub and out at the other. The corks are to be made into clips, as shown in the illustration. First halve them, then cut out a wedge-shaped piece so that the two parts can be spread apart, then cut a small notch on each half and slip a small rubber band over the two pieces. You have now an excellent clip, sufficiently buoyant to carry any print. To each print attach one or, if necessary, two, O. K. Fasteners. With these at one end and the cork clips at the other, your prints will float perpendicularly and there will be no danger of them adhering to each other. With this method the working-hours can be lengthened considerably, an important consideration with most amateurs. I often print until ten o'clock and then let the

prints wash all night. For such a long immersion, however, it would be advisable to use an acid fixing-bath, as blistering might otherwise result.

Occasionally a bath-tub will be found which has only a bottom outlet. In such a case an apparatus must be constructed which will permit the water to rise to a certain height before draining. The apparatus here illustrated will be found to serve the purpose admirably. It is merely a galvanized iron pipe somewhat smaller than the outlet of the tub, and about 12 inches long. One end of this pipe is to be wrapped with friction tape (sold at hardware stores) until it fits snugly into the outlet.

The opposite end is to be slit at five or six places and then bent out so that the pipe will flare at the mouth. The reason for this is obvious. If the pipe were left straight, the water would rise to the top before draining, a print would soon be drawn over the opening, closing the outfit completely, and you might wake up next morning to find several inches of water on your floors. With a flaring mouth the water always drains before reaching the top of the pipe, and hence there is no danger of obstructing the outlet, or of breaking the surface of prints.





LONG'S PEAK FROM THE CABIN

GRACE E. TEMPLE

## A Summer in Estes Park, Colorado

GRACE E. TEMPLE

**N**EXT to really going—I like to shut my eyes and imagine myself pulling out of Chicago bound for Denver and the Rocky Mountains. I have said goodby to the hot and dusty city. I have disposed of my suit-case and camera, my hat is pinned up neatly in a paper bag, I am looking out on the familiar fields of Illinois; presently I shall be stowed away in my berth sound asleep; I shall wake when we cross the Mississippi, raise my shade and, as I look at the black water sliding away underneath us, I shall have again that feeling of awed wonder at the power and unconquerable personality of the river of rivers. The next day there will be the beautiful fertile prairies of Iowa and Kansas, and then—the barren plains. I have books with me, brought because—well—because one might want to read, but who could read on the plains; not I, nor you, nor any camerist with an imagination. The hours slip by till, almost a surprise, we are in Denver. After Denver, there is the wonderful motor-car ride through the canyon of the Big Thompson. For thirty miles we ride, wishing with all our souls that our fellow-passengers were of the “brotherhood” so that we might stop and take

pictures, but we are traveling on a schedule, and Estes Park must be reached at a given time.

There is a railroad advertisement that reads something like this: “Are you tired out, does your work lag? Take a month in Colorado. Breathe the ozone-laden air, fish, ride, climb the heights and come back with your nerves steady, your blood bounding, etc., etc.”

It sounds exaggerated, but it is not. It is true, ask any one, ask the famous Mr. Foster! One month in the Colorado Rockies will do one as much good as three anywhere else. One may tramp, or ride horseback, or take the trail for the mountain tops, always having his camera with him, and come back to sit, tired but happy, by a big log-fire while he thinks over the pictures he has taken; particularly of that one that is just right: that he got just as it was wanted; that he is sure will be a real picture.

I recall a day in the park on which an artist friend and I, looking across the valley, saw the mountains beyond as if stopped down to F/32, clear and sharp and perhaps a little hard, yet filled with light. We all know such days—it was glorious! “What a picture!” I said, “Yes, but an artist wants atmosphere.” Another





ON THE LOWER TRAIL

GRACE E. TEMPLE

day at home, another artist and I were talking of the summer he had had in the Colorado Mountains and again I said, "What pictures are there!" "Yes, but I didn't paint there, it was so vast, so grand." "But you liked it?" "Oh, I never had so good a time, never!"

I have thought of these two men often, when in winter I have looked over my pictures taken in Estes Park. I have thought of the first, when some picture made me live over again a day when the clouds hung low and old Long's Peak stood solemn above them. There was plenty of atmosphere then, and as for the vastness, it lifts us out of ourselves, and though we know we cannot hope to make our pictures express adequately the majesty and grandeur, yet there are most beautiful things that one can get, and what joy is there to compare with the joy of the effort to make the picture show what we see? Friend, go to the Colorado Mountains once; you will surely go again.

I do not think that any of the inns in Estes Park have darkrooms, so if one must see that negative developed before reaching home, he should take with him an outfit for tank-development, or make shift to develop at night. As for a camera, any hand-camera, or a stand-camera not larger than a 5 x 7, is easily managed. When I was there, I used a 4 x 5 camera with a film-pack, and carried a light steel tripod so that I could see the picture on the ground-glass if I wanted to. I had an ordinary rapid rectilinear convertible lens, and occasionally used only the back lens in order to bring the distant mountains up a little nearer. Some enthusiasts took beautiful panoramic views; it is an ideal place for such work. The favorite cameras, however, with most people out there, were postcard folding film-cameras. I developed my films after I got back to Chicago, and printed on platinum paper.

The developer I used is made up as follows:



LONG'S COMING BACK FROM THE RUSTIC

GRACE E. TEMPLE

A

Hot water.....	45 ounces
Sodium sulphite, anhydrous.....	2 ounces
Eikonogen.....	1 ounce

B

Water.....	20 ounces
Sodium carbonate, anhydrous.....	3 ounces

C

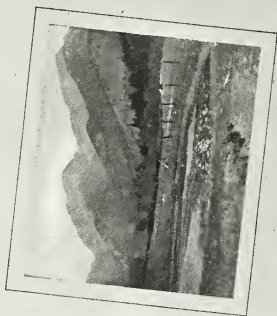
Hot Water.....	55 ounces
Sodium sulphite, anhydrous.....	3 ounces
Hydrochinon.....	1 ounce

To develop, take A,  $1\frac{1}{2}$  ounces; B,  $\frac{1}{2}$  ounce; C,  $1\frac{1}{2}$  ounces. I had a ten-percent solution of potassium bromide ready at hand and, because of my tendency to over-expose plates, I found it necessary often to restrain the developer with  $\frac{1}{2}$  to one dram of the bromide.

I do not suppose this developer is any better than many others, but the point is that, having learned to use it successfully, I stick to it.

When I lived where I could have a work-room, I used to make all kinds of prints, but now, having no place to keep solutions, chemicals, papers and all the rest, I make platinum prints because the process is simple, not expensive to the careful workman, but chiefly because I know of no process which gives more uniformly beautiful prints.

I have not found that platinum limits one as to the quality of negative. If the "picture" be one I want to keep, be the negative never so imperfect, I can get as good a print with platinum as with any other paper, and often better. Good negatives, of course, give no trouble; they are printed, developed, cleared and washed easily, but if they are overtimed and thin and in a normal developer would flash up gray, flat and muddy, I add a few drops of a saturated solution of potassium bichromate to the developer, and it is surprising how clear and clean a print will result. Make the print a little deeper than for a normal developer. The more bichromate added, the greater the contrast in the print. Of the pictures accompanying this article, "Fishing in Cabin Creek," "Long's Peak from the Cabin," and "A Beaver Pond," were printed from good snappy negatives. "On the Road to Horseshoe Falls" was from a very thin negative. I printed just a shade deeper than normal and added about 1 dram of the bichromate solution to 8 ounces of developer. "On the Lower Trail Looking Toward the Inn" was from a hard, dense, contrasty negative. By printing a shade under full time and warming the normal developer a little, I brought out the distance which, otherwise, would have been lost.



FISHING IN CABIN CREEK  
MT. MEERER  
GRACE E. TEMPLE

ON THE ROAD TO HORSE SHOE FALLS  
A BEAVER POND

ROADWAY, WIND RIVER RANCH  
THE BIG THOMPSON

# Pictorial Treatment by Chemical After-Manipulation of the Negative

DAVID J. COOK

THE idea that, "the higher the art-ideals the poorer the technique," may be founded on fact, and the artist may not always be the technician. Be that as it may, it is nevertheless true that many of the photographs which grace some of our photographic publications could be much improved from an artistic standpoint by a liberal chemical after-manipulation of the negative. Tones could be brought into better harmony, one with the other; lines broadened, or objectionable ones entirely eliminated; highlights and shadows softened, and an atmosphere imparted which is often, in itself, the making of a scene or portrait.

One can readily recall those scenes — once so numerous, and the bane alike of photographic editors and educators — wherein a "bald-headed sky" was the principal part of the photograph. These are now happily things of the past, thanks to a better knowledge of cloud-photography and to special apparatus for recording highly actinic values; and to local, chemical after-manipulation of the negative, to which we are much indebted; and if local reduction can show such improvement — doing away with that empty, white expanse and giving place to fleecy clouds — why not employ this means more generally as an aid to art-expression? If so, then why not apply it to pure landscape photography, and to portraiture and decorative photography as well?

It was the privilege of the writer, not long ago, to watch a photographer of national prominence work up his ideas of what constitutes the ideal in photographic art; and it was almost enough to make one reverse his opinion of the order of picture-making. Instead of pictures being made and then taken, it seemed that exposures were merely taken to be made into pictures afterwards. It is needless to dwell on the import of all this to those possessing art-feeling; all they require is practical working-formulas and an outline of successful methods of control; and for the worker who would learn art-treatment by following the example set by a master workman, he will do well to make use of these means.

This article has mainly to do with the processes of local and general reduction; not only because it is easier to eliminate than to add to; but one must also know at the outset that no amount of chemical after-manipulation will make up for a lack of exposure.

The object of chemical after-manipulation, as stated, is to lessen general contrast or increase contrast locally; to eliminate superfluous detail; to create a stable base to the picture; to establish proper boundaries and confine the picture well within the picture-space. In portrait-work, white draperies can be toned down, thereby apparently increasing the intensity of the light on the head and shoulders, and directing and more securely holding the attention of the one who views the picture. Also, by this means, the spread of the light from a high forehead is rendered less like a halo; white hair and beard are made to look like hair and less like wire; the white expanse of shirt-front is lowered to its proper key and, indeed, one can take a plain portrait and by judicious handling of the reducer transfer it into an artistic picture.

We have for our purpose three principal classes of reducers. First, the old-time reducer introduced by Howard Farmer — potassium ferricyanide or red prussiate of potassium. Second, the ammonium persulphate reducer. Third, potassium permanganate. The first of these is the one generally used to reduce shadow-detail, as it has a greater action on the shadows than on the highlights, particularly if the dry negative is immersed in the reducer. It increases contrast at the same time that it lessens density, and a negative that is dense, filled with shadow-detail and that lacks contrast, is best treated in this reducer. The ammonium persulphate reducer has an opposite effect from that of the red prussiate. It acts more on the highlights and therefore lessens contrast as well as density. It is best for use on a contrasty negative which has dense highlights, such as a harshly-lighted or underexposed object that has been overdeveloped. These two reducers are best when the negative requires general reduction, it being wholly immersed in the solution. The potassium permanganate reducer allows greater control and is used principally as a local reducer, being applied locally, either by means of a soft camel-hair brush or with a tuft of absorbent cotton, to those parts which require attention. The solution may be applied to the wet or dry negative, but in either case the novice should mix a little glycerine with it — enough to prevent the solution from spreading — or he may apply pure glycerine to the dry negative, around those parts to be treated, to be blended





THE LITTLE CARPENTER

EMMA C. DURRANT

with the reducer when applied, thus preventing any marked or too distinct boundary-lines. A much stronger solution may be used as one gains confidence, and it may be applied directly to the negative without any previous preparation, in which case, however, water should play on the negative the while. Following reduction with potassium permanganate, the negative should be immersed in a freshly-made fixing-bath of either plain hypo and water (one to eight), or in a regular acid-alum hypo bath. It should be immersed long enough to remove any stain or discoloration from the negative, after which it may be washed for the usual period. This reducer deteriorates very rapidly — turning from a clear, dark purple to a muddy, reddish brown color —

and should be made freshly for each plate. The usual strength is one dram of sulphuric acid and one dram of a saturated solution of potassium permanganate — added in the order given — to eight ounces of pure water. The stronger solution contains just half of this amount of water, and is that solution which is used with running water.

The formula for the ammonium persulphate reducer is as follows:

Water	4 ounces
Ammonium persulphate	80 grains
Sulphuric acid	(enough so that the solution will turn blue litmus paper to red — about six drops)





STILL WATERS

H. R. DECKER

The negative is immersed wholly in this solution, and when the highlights are sufficiently reduced in density, it is then placed in a strong solution of sodium sulphite (one to four), for a few minutes, followed by the usual washing.

The hypo must be thoroughly eliminated from the negative before attempting to use either this solution or the potassium permanganate reducer in order to be successful. If hypo be present in the film it will decolor the permanganate, rendering it worthless, and will also destroy the

action of the persulphate, producing stains. If one suspect the presence of hypo a test with permanganate will set one right, and if the persulphate is to be used, one can avoid disappointment by adding a few drops of aqua ammonia—sufficient to turn red litmus paper to blue—and after subjecting the negative to this treatment for a few minutes, the sulphuric acid can be added and the plate reduced.

The red prussiate of potassium reducer is made up in three separate solutions, as follows:



RAPIDS ABOVE NIAGARA FALLS

WM. LUDLUM, JR.

Solution 1 — Sodium hyposulphite, Hydro-  
meter test 40° ..... 4 ounces  
Solution 2 — Potassium metabisulphite,  
10° solution ..... 4 drams  
Solution 3 — Potassium ferrieyanide (one  
to sixteen) ..... 2 drams

The several solutions should be kept separate until required for use, and the potassium ferrieyanide solution kept in an amber-colored bottle or one wrapped in opaque paper. The negative is washed in the usual manner after reduction, and no clearing is necessary as the potassium metabisulphite prevents any stain during the process of reducing. This formula has never been published, to the writer's knowledge, except in his text-book on negative-making, and the worker who is familiar with red prussiate will find a marked difference in the results when using this formula. When using red prussiate one need not be careful to wash the plate free of hypo following fixing; indeed, some workers transfer the plate directly from the fixing-bath to the reducer, but the writer advises at least a slight washing for best results. This reducer may also be used locally, but the potassium permanganate is to be preferred.

In all of these chemical after-manipulations it is essential that the negative be freed of all defects and foreign matter, such as retouching-medium, varnish, colored fog, yellow, green and brown discoloration of the entire negative or of parts of the negative, grease-spots, chemical fog, silver stains, iridescent markings, spots having a metallic luster, and to frosty crystalline appearance of the film. To enumerate and describe all defects and give their treatment would be burdensome at this time to the practical mind. Prevention is better than cure, and cleanliness and care in every detail is the only sure preventive.



PHOTOGRAPHERS who are prone to say, "O, that's good enough," should realize that *the best* is none too good and that our competitors, who are always human, judge us by our lesser successes rather than by the masterpiece which reveals us in our true worth.

W. H. Porterfield.



HE who is not progressive is a retrograde; there is no standing still. — *Miss Reineke.*



THE CHAPEL  
JOHN W. GILLIES





BEACH-SCENE

EMMA C. DURRANT

## Amateurs and the Autochrome

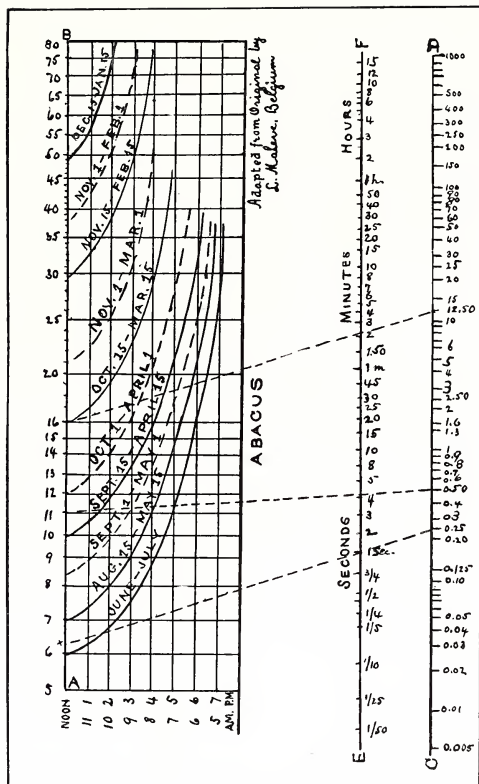
JAMES COOPER

**A**WAY back so long ago that I do not like to count the years, when photography had scarcely got out of its swaddling-clothes, and dryplates had not yet come into general use, as a boy I possessed my first camera, and still remember the pleasure I took in the vivid pictures depicted on the ground-glass in all the beauty of their natural colors. Many times I thought to myself, "If I could only reproduce those colors in the photograph!" And without doubt there is scarcely a person who has practised photography, either amateur

or professional, but has had a similar thought. And yet to-day, when this dream of my boyhood is realized in several plates and films, they remain largely neglected, chiefly because the idea prevails that they are difficult to handle and obtain good results. True, the formulæ as first published seemed complicated, but since then the manufacturers and numerous amateur workers in Europe have so simplified the manipulations, that it is now not a whit more difficult to make a good Autochrome than to produce an ordinary negative.

TABLE OF COEFFICIENTS

Relative Duration of Exposure Seconds	SUBJECTS	F/3	F/4	F/6	F/8	F/11	F/16	F/22	F/32	F/44
1/50	Clouds			0.005	0.01	0.02	0.04	0.08	0.16	0.32
1/10	Sea and Snow-Views	0.006	0.012	0.025	0.05	0.10	0.20	0.40	0.80	1.60
1/4	Open Landscape	0.015	0.03	0.06	0.125	0.25	0.50	1.00	2.00	4.00
1/2	Buildings	0.031	0.062	0.125	0.25	0.50	1	2	4	8
1	Landscape with Foliage in Foreground	0.062	0.125	0.25	0.50	1	2	4	8	16
5	Open Woods	0.31	0.62	1.25	2.50	5	10	20	40	80
10	Thick Woods	0.625	1.25	2.50	5	10	20	40	80	160
25	Well-Lighted Interiors	1.06	3.12	6.25	12.50	25	50	100	200	400
60	Dark Interiors	3.75	7.5	15	30	60	120	240	480	960



The chief trouble hitherto has been to obtain the correct exposure, for the great difference in speed between the color-plates and ordinary ones — owing to the loss of actinism in passing the light first through a somewhat dark yellow filter and then through the three-color filter on the plate itself — necessitates an increase of exposure the extent of which some people do not realize at first. But there is no need to be disappointed with the result of the first exposure, which may be a failure with any kind of plate, whether ordinary or Autochrome, used for the first time.

Professional and amateur photographers who have taken up Autochrome work intelligently have obtained perfect pictures with their very first exposure.

In order to show how really simple it is to get good results with the Autochrome plates, and incidentally to induce more amateurs to take up this fascinating and only perfect method of photography, I purpose to give a few concise instructions based on the simplified system of the Messrs. Lumière and on modifications suggested and tested by some of the best European workers.





THE INJURED FINGER

J. HERBERT SAUNDERS

As full instructions for handling the plates in the darkroom are furnished by the manufacturers, it is not necessary to repeat them here, so I will go at once to the really crucial part of the work—the time of exposure. It must be borne in mind that a color-plate requires from sixty to one hundred times as long exposure as an ordinary fast dryplate, consequently “snapshots” are out of the question and moving-objects should be avoided. A tripod is also essential to obtain steadiness of the camera, and the special yellow filter *must not be forgotten*. This can be attached to the lens either in front or behind by means of a holder supplied by the manufacturers, or, when the camera will allow, it may be fastened to the back of the lens-board with thumb-tacks—a method which works very well with some cameras.

Assuming that the plates have been placed in the holders according to the instructions, we will proceed to explain the use of the Abacus and Table of Coefficients on pages 80 and 81, first reminding the reader that there is considerable difference in the speed of lenses, a good anastigmat being usually somewhat faster than an ordinary rectilinear lens; but a few trials will enable the operator to determine whether he should increase or decrease the time indicated. The “Abacus” and table were worked out by Mr. L. Maleve, an enthusiastic Belgian Autochromist. The figures having been estimated for Belgium, whose latitude corresponds to that of northern Canada, they naturally would give considerably more time than would be required for the latitude of Boston or New York. To obviate this difficulty, we have reduced the



SUNSET

WILLIAM NORRIE

figures of the exposure column about one fifth; and I can say that since using this exposure meter I have not had a single failure on account of under-exposure. The table below gives the relative coefficients corresponding to the subject to be photographed and the opening of the diaphragm. The curves of the Abacus account for the factors of time of the year, hour of the day, and a clear sky.

We will suppose that it is desired to take an Autochrome view of a landscape with considerable green foliage in the foreground, on a sunny morning at eight o'clock, May 20; lens works at  $f/8$  (U. S. 4). On the Table of Coefficients we find that the figure for landscape with foliage in foreground and  $f/8$  opening is 0.50. On the Abacus we find that the nearest date is May 15, which will be near enough practically; the line leading from eight o'clock crosses the curve of May 15 at 11 on the scale A-B. On the scale C-D we find the coefficient 0.50, and from 11 on A-B to 0.50 on C-D we lay a straight-edge of any kind, which will cross the scale E-F between 4 and 5 on the place of the seconds; with a fast lens four seconds will be the correct time of exposure; if you have a common lens, take five seconds. Again, suppose it is desired to take an indoor picture, portrait or still-life, about noon on October 15, with bright sunshine, the subject being in a good light near a side-window. In our table of coefficients we shall find opposite "Well lighted interior," in the column under opening  $f/8$ , the

figures 12.50. On the abacus we find that the curve for October 15 starts from the noon line at 16; from this point to 12.50 on the scale C-D the line will cross E-F at 2, in the minutes' division, showing that two minutes' exposure must be given. For further illustration, take an open landscape on any bright day in June or July, or the first days of August, at 11 in the forenoon or 1 in the afternoon; the curve for these dates crosses the hour-line just above 6 on A-B; from this point, marked X, we lay a line to 0.25 on C-D, which is the coefficient for open landscape, and the time indicated is one second. It must be remembered that the exposures above are for a clear, sunshiny day. If the sky is slightly covered or hazy, the time must be doubled; if slightly cloudy, give triple the time; if the sky is covered with heavy clouds, four or even five times the time required for a clear day is necessary.

The plate having been exposed according to the foregoing directions, the next point is developing. In this operation the instructions of the manufacturers should be followed closely. For beginners the simplified method of development is best, though some older workers prefer the pyro-ammonia formula. The metoquinone developer can be procured ready put up with the plates, or, if the amateur does not care to make it himself, his photo-supply dealer will do so for him.

The reversing solution is so simple that any one who possesses a measure and scales can



*Copyright, 1913, Aurora Studios*

# THE MUSE OF PAINTING

AURORA STUDIOS

make it. Fault has been found with the permanganate solution recommended by the manufacturers, as causing black spots on the plate, and some of the leading Autochromists advise the use of potassium bichromate instead, and we have found the latter quite satisfactory. The proportions are as follows :

Water .....	500	cem.	1	pint
Potassium bichromate ..	2½	grams	40	grains
Sulphuric acid.....	5	cem.	1½	drams

This solution has the advantage over the permanganate in that it hardens the gelatine film and will keep some time.

The developer and reversing-solution are the only ones required. The operator should have his trays perfectly clean and conveniently arranged in the darkroom and the solutions in the trays before opening the plate-holder. Facilities for washing must also be provided. If there is no water-tap in the darkroom, a large pail of



SHASTA DAISY

WM. S. RICE

clean water can be made to answer for rinsing the plates. Be sure that the lantern-light is safe—which is best accomplished with the Virida papers—and do not allow the rays to strike the plate when removing it from the holder and placing it in the developer. Take care to have enough of the latter to cover the plate easily (3 ounces at least for a 5 x 7 plate), and count the seconds from the time of immersing the plate. In about twelve seconds the picture will begin to show up and the tray may be brought into the light of the lantern for a moment to observe the progress of development, which should be complete in two and a half minutes. Some workers recommend placing the plate, before developing, in a bath of 3 ounces of water, 3 drams of a ten-percent solution of potassium bromide, and 17 minims of commercial sodium bisulphite. This decreases the color-sensitiveness and allows more liberty to follow the progress of development, but ordinary precautions are not to be dispensed with.

If there has been underexposure (which is

unlikely if the exposure meter has been followed), more time will be required for development; if overexposure less time. When details are fully visible by reflected light, the plate is rinsed in clean water for a few seconds, then placed in the reversing-solution and at once carried into full daylight. In about five minutes the bichromate will have dissolved out the reduced silver and the colors can be seen by looking through the plate. When quite clear, rinse the plate again under the tap, return it to the developer already used, and expose to the light until it becomes of a uniform grayish black color. Don't hurry the manipulations, because it is essential to have full development, and that the reduced silver be completely removed in reversing. This done, another brief washing is given and the plate is dried as usual. No fixing is necessary. [Workers who are accustomed to expose their dryplates according to meters—Watkins or Wynne—may apply this method to Autochrome plates by multiplying the ordinary exposure one hundred times.—Ed.]

# Scientific Floral Photography

WILLIAM S. RICE

PHOTOGRAPHY has been extensively employed, of late, in the study of the natural sciences, particularly by students interested in ornithology and entomology; but it is still a comparatively new field for botanical pursuits or teaching.

There is no use to deny that a good, clear photograph, taken on isochromatic plates which render the color-values more truthfully than do the ordinary plates, is greatly superior to dozens of pressed or dried specimens which, more or less, lose their color, not to mention their form; besides, the photograph has another advantage, in that it may be tinted from nature and with colors made expressly for tinting photographs.

There is a charm about a photograph taken of a growing spray of flowers — a rare specimen of orchids, for instance, or ferns with their natural environment included as a background, that no stiff, pressed specimen can ever have; and from a scientific standpoint it is quite as valuable as a herbarium specimen; indeed, more so.

Of course, the expense of running a photographic outfit necessary to take subjects of this character is a drawback to many amateurs, for the ordinary hand-camera is out of the question; as it must be an instrument with a long bellows-extension, let us say, about twice the focal length of the camera in order to obtain pictures of objects large enough, and still be in focus when but a few feet away from the subject.

By using a little discretion and avoiding useless extravagance, the amateur can produce pictures which will be good to treasure up for time to come.

Not alone to the professional botanist, but to the amateur, does this fascinating work appeal. It is astonishing how quickly one forms new acquaintances in trees and flowers, where perhaps before he knew only the daisy, the thistle or the golden-rod. The same is as true of garden flowers as of wild ones.

The ideal plan would be to photograph flowers in their native environment, and, indeed, it is not impracticable; but Dame Nature places many obstacles in the way of successful accomplishment of this *modus operandi*. There is always the ever-present enemy, the wind, to reckon with. Then very often when the subject is ideal in every way, the background is confusing and distracts from the principal object of interest. A snapshot scarcely ever satisfies the student of botany who concerns himself largely with the details of plant growth, and justly so because they are essential to his science. When a full-size portrait of a blossom is wanted, it necessitates so long an extension of the bellows that the stop marked 16 works in reality at an aperture of 32 and requires about four times the

exposure necessary when making it at a greater distance.

Outdoors a gray day or one technically referred to as "hazy sun" is the best for work of this character. The most practical solution of this problem, however, is to collect specimens for indoor photography.

Gather them the night before exposing or early in the morning, and place them in jars of water in a cool, dark place. The stems will gradually fill and the specimens will be found in a much better condition to handle, and are less likely to wilt while making time exposures.

Indoors one may choose any kind and color of background that he wishes; this,

too, is a strong argument in favor of the aforesaid method. The lighting may be perfectly controlled, thus producing beautiful light and shade effects, giving roundness and modeling-qualities very desirable to the photographer of this character of work.

A room with a large window facing the north is best; and to gain luminosity in the shadows of the subjects, use pieces of white cardboard nearby so that they reflect some light into dim, shadowy places which would otherwise be flat



DAFFODILS

WM. S. RICE





CLEMATIS MONTANA

WM. S. RICE

and meaningless spots. It is often possible to vary the precise value of a background by placing one side farther away from the flower than the other, so that the angle at which the light strikes it is altered and produces a graduated tone ranging from light to dark. As to backgrounds, a variety of them may be used, ranging from pure white to gray and black. Cards, 22 x 28 inches in size, used in picture stores for mats, are very useful; and if one be in doubt how the various colors photograph, he has but to set up the various cards in a row (overlapping a portion of them) and photograph the group.

Thus he can make comparisons more easily and avoid much guesswork, ensuring the desired contrast between flower and background.

Strips of sheet lead, or bottles with corks or folded paper to steady the sprays in the opening of the receptacle, are used to pose the plant sprays. But in whatever receptacle they are placed, they should be grouped or posed as naturally as possible and firmly fastened; other-

wise, during the long time-exposures necessary to obtain good definition, they are likely to settle or sway, resulting in an objectionable blur across the picture.

There are several little tricks that are useful to know. One is to split up the stalks of the plants an inch or two, particularly in the case of fruit blossoms. It is also said that 75 grains of sal ammoniac or ammonium chlorohydrate with a quart of water will keep some flowers fresh for almost two weeks.

It is a great advantage to use isochromatic plates in flower photography, although fairly truthful effects may be rendered with ordinary ones when making exposures on white or pale pink flowers. For pinks, reds, deep oranges and blues or violets, a color-screen or ray-filter will be necessary.

It is very important that all parts of the subject, when the flower is reproduced life size, be in good focus. Of course considerable stopping down of the lens will accomplish a great deal towards this end, but if the sprays



HOP-BLOSSOMS

WM. S. RICE

are placed at different distances from the lens, some of them will invariably be out of focus; this should be avoided.

It is necessary, then, that the twigs be arranged in a sort of fan-shape. That is, all at equal distances from the lens.

In the focusing, notice that the background is placed just far enough back of the subject to be out of focus, although not so far that the faintest suspicion of a cast shadow may give it a bit of the sense of the mysterious.

With the lens stopped down to F/60, an exposure of  $2\frac{1}{2}$  to 3 minutes will give satisfactory results. In the development use, in the beginning, a restrained developer, which may be strengthened if the development proceeds too slowly. A little experimenting in handling these subjects will soon give confidence to the worker of artistic tendencies, and show how many beautiful things can be done when much brains (so to speak) are mixed with the developer, lens and the sensitized plates.

### Photographs on Letter-Paper

An attractive amusement for the amateur is to ornament his writing-paper with an artistic heading, or to place a small portrait on the corner of his visiting-card; the professional may well do likewise. A very simple way to do this is to sensitize the paper or card by applying the following solution with a brush to the place where the print is to go — oxalate of iron (saturated solution), 1 dram; nitrate of silver (saturated solution),  $\frac{1}{2}$  dram; water, 4 drams. Dry the paper in the dark; expose in a printing-frame as usual and fix in a 25% hypo-bath. Rinse and immerse in a bath of five parts of oxalic acid in 100 parts of water till the whites are quite clear. — *Revue Photographique*.

As the skill of the builder is futile if the foundation be unsound, so the work of the photographer is a failure, if the negative of his making be not adequate. — *G. Cramer*.



"TICK, TOCK!"

WM. LUDLUM, JR.

"Tick, Tock!" goes the clock,  
Seconds rushing by,  
"Tick, Tock!" by the clock,  
Minutes born to die.

"Tick, Tock!" goes the clock,  
Hours come and gone,  
"Tick, Tock!" by the clock,  
Soon the day is done.

"Tick, Tock!" goes the clock,  
Days to weeks have sped,  
"Tick, Tock!" by the clock,  
Months and years have fled.

"Tick, Tock!" goes the clock,  
While we wake or sleep,  
"Tick, Tock!" by the clock,  
As we sow, we reap.

"Tick, Tock!" goes the clock,  
While we work or wait,  
"Tick, Tock!" by the clock,  
Soon the "Open Gate."

"Tick, Tock!" goes the clock,  
And for you and me,  
"Tick, Tock!" by the clock,  
Comes — Eternity.

*Wm. Ludlum, Jr.*

## EDITORIAL

### Our Watercolor Contest

**T**HIS unique competition, inaugurated by PHOTO-ERA early this year, was the outgrowth of an article, which appeared in our March issue, on coloring photographs as a photographic home-amusement. In order to stimulate an interest in this fascinating pastime among amateurs, all workers who colored photographs in a professional way were rigidly excluded; consequently the number of entries was relatively small, but the quality of work was excellent; indeed, there were several evidences of positive talent in applying the colors. The coloring, of course, was given the chief consideration—the skill and taste in applying the colors to the photographic print. In the pictures which won the favor of the jury, the integrity of the photograph was preserved and not, as is frequently done, obscured by heavy masses of color. In one case the photographic print was transformed completely into a painting. The work was beautifully done, but was not regarded as a legitimate contribution to this contest. As often happens, the ladies captured the two leading prizes, a circumstance which did not develop until after the awards had all been determined. The jury consisted of John J. Enneking, the eminent artist, chairman; W. H. Kunz, Wilfred A. French and Phil M. Riley.

### The Maintenance of Quality

**I**N view of the present-day tendency to lower the quality of a commodity after it has gained an established reputation and a fortune for the manufacturer, it is gratifying to realize that this mercenary practice does not obtain among the photographic industries. Indeed, unless a product, be it a brand of dryplates, paper or chemicals, continue to give satisfaction, *i. e.*, enable the consumer to produce results of accustomed high quality, it would soon cease to be in demand. It is interesting to contemplate the numerous devices, materials and operations which contribute towards the consummation of just one object—the photographic positive; and the nearer the means employed to that end approach mechanical perfection—consistent, of course, with intelligent craftsmanship—the more admirable the ultimate result. By the natural process of elimination, meretricious pro-

ducts have been retired and those worthy the confidence of the craft remain. The wise practitioner will hesitate long before he abandons a product, which has served him well, in favor of one whose merits are questionable or cannot be absolutely guaranteed.

### The Intellectual Property of the Photographer

**A**CCORDING to reports from Paris, a decision has recently been rendered by a Parisian court regarding the rights of the originator of a photographic negative. The well-known photographer, M. Reutlinger, recently instituted a suit for 25,000 francs damages against a prominent Paris publishing-house for reproducing one of his photographs without affixing his name to it. The publisher maintained that the name was not omitted intentionally, but by mere accident, and, recognizing fully M. Reutlinger's rights in the case, offered to pay him double the cost of the reproductions. This offer, however, was rejected by both the plaintiff and the judge, and the publisher was assessed 1,500 francs damages for infringing the rights of the photographer.

When photographers begin to be more considerate of the privileges of their sitters, and do not compel them to resort to the courts or to enact laws for their protection, they will be in a better position to demand recognition of their own rights. Every high-class practitioner, in this country and abroad, knows that by acting in harmony with the wishes of his patrons regarding the privacy of their pictures, he retains their confidence and respect. While it is true that many women in society and in private life are not averse to having their portraits appear in newspapers and magazines, or displayed in showcases or in photographic exhibitions, it is generally considered right and prudent for the photographer to confer with his sitters on that point—invariably to propitiate rather than to antagonize them.

We have frequently urged upon professional photographers the necessity to join the Photographers' Copyright League of America, if they desire protection against piracies, and incidentally derive other important benefits. The fee is small. William H. Rau, of Philadelphia, is secretary and treasurer.

# PHOTO-ERA MONTHLY COMPETITION

*For Advanced Photographers*

Closing the last day of every month. Address all prints to PHOTO-ERA, Monthly Competition, 383 Boylston Street, Boston, U. S. A.

## Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning picture, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. If preferred, the winner of a first prize may have a solid silver cup, of original and artistic design, suitably engraved.

## Rules

1. This competition is free and open to any camerist desiring to enter.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-postage in this letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

8. The prints winning prizes or Honorable Mention in the twelve successive competitions of every year constitute a circulating collection which will be sent for public exhibition to camera-clubs, art-clubs and educational institutions throughout the country. The only charge is prepayment of expressage to the next destination on the route-list. Guilders interested to have one of these PHOTO-ERA prize collections shown in their home-city will please communicate with the Editor of PHOTO-ERA.

## Awards — Spring-Scenes

*First Prize:* Alice F. Foster.

*Second Prize:* Dr. and Mrs. W. A. Rawson.

*Third Prize:* Taizo Kato.

*Honorable Mention:* Lester C. Anderson, Dr. M. H. Bell, Mrs. C. B. Fletcher, John W. Gillies, The Goodwins, Faith Ivinney, Emma K. Woods, Wm. Ludlum, Jr., John Manson, Alexander Murray, S. H. Willard.

## Subjects for Competition for 1913

June — "Animal Subjects." Closes July 31.

July — "Wild Flowers." Closes August 31.

August — "Marine-Studies." Closes September 30.

September — "Shore-Scenes." Closes October 31.

October — "Rainy Days." Closes November 30.

November — "Christmas Cards." Closes December 31.

December — "Home-Scenes." Closes January 31.



Photo-Era Prize-Cup

IN deference to the wishes of prize-winners, the publisher will give them the choice of photographic supplies to the full amount of the prize (\$10.00), and a solid silver cup of artistic and original design, suitably inscribed, as shown in the accompanying illustration.

## To Our Friends

JUST as you have consciously or unconsciously been benefited by participation in these monthly competitions, so your friends would also be spurred on to do better work and would be broadened in their appreciation of that which is best in photography — pictorial art. Tell them about these competitions, of the pleasure of rubbing elbows, so to speak, with their fellows, and of the satisfaction of winning a valuable prize strictly on the basis of relative merit. May we count upon you to "pass the word along"?

CHILDREN are noted for their naive sayings. I recently photographed a little miss of four years with her arms full of puppies; several days later, when shown the proofs, she exclaimed, "Why, I look like an old widow woman!" — *H. G. P.*



# THE ROUND ROBIN GUILD

*An Association of Beginners in Photography*

Conducted by KATHERINE BINGHAM

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free to subscribers and all regular purchasers of the magazine sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston.

## Marine-Studies—August Competition Closes September 30, 1913

Oh ye! who have your eyeballs vex'd and tir'd,  
Feast them upon the wideness of the sea;  
Oh ye! whose ears are dinn'd with uproar rude,  
Or fed too much with cloying melody, —  
Sit ye near some old cavern's mouth, and brood  
Until ye start, as if the sea-nymphs quired!

Although one's native mountains may have a charm all their own, and one's heart may be leal and true to their near greenness or far blueness, yet who does not turn with a feeling of rest and refreshment to the boundless horizon and the cool salt breath of the sea?

There is no monotony about old Ocean. Whether he sends rolling in upon a sandy floor his "Cliffs of Emerald capped with snow," or whether his "White horses" come plunging in upon the ledges of "A stern and rock-bound coast," everywhere is change, both in color and form, and whatever one may succeed in bringing home on one's film, there are sure to be many regrets, for the big wave or the subtle curve that escaped the recording lens and left its image only in the mind.

In photographing surf, it has almost invariably been my experience that, let the propitious moment be watched for never so closely, one moment sooner or one second later would have seemed a better time. The big fellows are likely to come in groups, quite often of three, and they can be seen some time before they come to the breaking-point. It is usually better to catch the first of the group, if possible, as the foreground (or water) is more likely to be good than after it has been disturbed by the big roller, and then also the receding wave sometimes seriously interferes with the form of the following one. It is exciting work to stand and watch for the big one to come; the one that shall be as good as that one that

came towering in while the camera was being put in readiness. Not infrequently the one you've been watching and of which you expect great things will flatten out and disappoint you; then one will suddenly and unexpectedly tower far above its fellows, catch you unaware, and leave you dazed, and wondering how you ever missed it.

"Roll on, thou deep and dark blue ocean, roll!  
Ten thousand fleets sweep over thee in vain;  
Man marks the earth with ruin — his control  
Stops with the shore."

Much of the success of the picture depends on the point of view chosen. To stand on a sandy shore and point the camera straight out to sea is, under ordinary conditions,

to court failure. The resulting composition will be simply a series of parallel horizontal lines. With some center of interest, such as the rising or setting sun would afford, this might give a restful and pleasing result, but is hardly adequate otherwise.

Not infrequently the best point of view will be found at the end of the beach where it merges into a

rocky point or headland. Here there is nearly always a pleasing curve of shore, and the rocks give a dark accent that helps amazingly to impart character and strength to the print. Sometimes it is possible by going out onto such a point to get a good curve of shore and a "side view" of the breakers, which will show the wave-form so frequently and charmingly used by the Japanese in their decorative designs.

When the coast is a rocky one, the sport of catching the "white-horses" is an even more difficult one. The temptation here is to wait too long, for if they can be caught at the moment when they seem to pause for a fraction of a second and toss their manes before dashing themselves into spray upon the rocks, the results will be more pleasing than when all form of both rock and wave is lost in the welter of seething white.



BREAKERS

KATHERINE BINGHAM



A SUMMER SUNSET

KATHERINE BINGHAM

The upward rush of the spray is a great temptation, but I imagine that not one in a hundred exposures made of that subject ever proves anything but a disappointment. The exposure must be quick, otherwise the spray is only a blur or jumble of white; but, on the other hand, if it is *too* short, the spray will be "frozen" and look like particles of ice in the air. One thing to avoid is an attempt to take the picture at too close quarters. The greater the distance, of course, the less the likelihood of the print's showing movement.

But we are not all fortunate enough to have good surf when we are at the shore, and the quieter aspects of Father Neptune must content us. There is a charm all its own about the quiet summer sea, when the "Brown old earth thrusts out knees and feet for the ripples to run over in their mirth," and the ever-changing curve of the water along the beach is a study in line that is an endless pleasure.

The introduction of shipping should not be undertaken without a deal of thought. Many an otherwise pleasing picture has had all the poetry taken out of it by a prosaic steamboat obtruding its unpicturesque bulk into the foreground or middle-distance. If the boat be a "fisherman" with picturesque sail and outline, then it may well be made the *raison d'être* of your composition. A straight "side view," however, should be avoided. A point nearly astern is usually good, particularly if the water be still enough to give a reflection of sail or mast with the oily waviness so fascinating to watch. The superb marine-pictures by William Norrie, which have appeared occasionally in PHOTO-ERA, may be studied with pleasure and profit by intending participants in this competition.

The technical side of seashore photography is in some ways quite troublesome to those unacquainted with its problems. The salt air is somewhat inimical to both camera and plates, and extra precautions must be taken for the protection of each. Some prefer to use a hand-camera exclusively for surf-pictures, but personally I like to select what seems to me the best shore-line, establish my camera on a firm tripod and wait for the right wave combination to show itself at the point chosen. Special care should be taken to see that the camera is properly leveled, as a slanting sea-line is obviously impossible.

It is wise to have a rubber focusing-cloth that can be fastened over the point of the camera, leaving only the lens uncovered, and great care must be taken to keep the lens cap on until the moment of exposure and to wipe off all spray or dampness before recapping. This must be done *very carefully* with a soft linen handkerchief lest the lens be injured. All metal parts of tripod and camera should be looked to on returning to cover, as the salt will corrode them if allowed to remain. Plates or films should be stored carefully—preferably in tin boxes or kept wrapped in the tinfoil.

The light at the shore is so strong that slower plates should be used, otherwise it will be necessary to use a smaller stop, unless your shutter will give you a speed of  $\frac{1}{50}$  second or less. Overexposure is responsible for most of the "flat, stale and unprofitable" "pictures," so-called, that cause such disappointment to many an over-confident amateur in this field. A way to obtain important marine views of limited area, and which might not be accessible at ordinary distances from the object, is to use a camera fitted with a telephoto lens. Stand-



UNDER THE CHERRY-TREE

ALICE F. FOSTER

FIRST PRIZE — SPRING-SCENES

ing on a high cliff or promontory, and provided with such an outfit, the camerist could capture aquatic scenes of considerable importance. Indeed, stationed at any point of vantage, he could obtain views impossible with any other outfit.

Remember that next month's competition is for "Shore-Scenes" and does not include things that will come under that head in this month's competition. This month it is only "The sea, the sea, the bounding sea."

The pictorial worker will take advantage of conditions of light and atmosphere that sometimes yield marine-studies of rare beauty, and enhance the commonplace subject very materially. A scene which is not interesting pictorially during the day, may charm the eye at twilight, imparting a sense of mystery that stirs the imagination. Scenes in which a heavy mist prevails will also look more picturesque than ordinarily. Many of the finest marine-pieces by William Norrie were made in foggy weather. A superb composition of this character was the frontispiece of the July, 1911, number, although many others of equal charm by the same photographer have appeared in these pages during the last four years.

Men are usually more intrepid than women in those fields of photography which call for strenuous physical exertion, and this is true of marine-work. PHOTO-ERA readers will remember, for instance, William Norrie's recital of his operations as a nautical photographer — clad in oil-skins and rubber boots, camera in hand, breasting the onrushing, foaming waters; or lying in the bow of a fisherman bounding over the billows ready to catch a leaping wave, or fragments of seething, surging sea.

The work must, indeed, be exhilarating and exciting, and the satisfaction of snatching prizes from the watery element commensurate with the dangers that have been braved.

B. F. Langland's admirable article in the July PHOTO-ERA will also be found of great service. It is eminently

practical and illuminating, and he goes into important details; and his pictures are of the kind which should be within the reach of a large number of camerists ambitious to participate successfully in this interesting and fruitful competition.

### A Certificate of Award

MANY winners of prizes and Honorable Mention have expressed a desire for some form of permanent record of their success. To gratify that desire, a certificate of award has been prepared, tastefully printed on parchment paper with initial letters in color. It will be sent, properly filled out and bearing the signatures of the publisher of PHOTO-ERA and the editor of the Round Robin Guild, upon request by successful contestants.

### Green Prints on Aristo Paper

By printing Aristo paper for one-fourth or one-fifth of the normal time, and developing in the following bath, an agreeable green tone can be obtained:

Water.....	100 ccm.	3½ ounces
Gallie acid, saturated solution.....	5 ccm.	1½ drams
Sodium acetate, 50% solution.....	10 ccm.	3 drams
Alcohol.....	25 ccm.	7 drams

Develop somewhat darker than the tone desired, which will take from two to three minutes; then rinse in water and fix in a ten-percent hypo-bath. The developer must be made up immediately before using, as it becomes unusable in fifteen minutes.



If you have unexpectedly done well, attribute your success to the effect of previous study. — *Alfred Stevens.*

# THE ROUND ROBIN GUILD MONTHLY COMPETITION

*For Beginners Only*

Closing the last day of every month. Address all prints to PHOTO-ERA, Round Robin Guild Competition, 333 Boylston Street, Boston, U. S. A.

## Restrictions

ALL Guild members are eligible in these competitions provided they never have received a prize from PHOTO-ERA other than in the Beginners' Class. Anyone who has received only Honorable Mention in the PHOTO-ERA Monthly Competition for advanced workers still remains eligible in the Round Robin Guild Monthly Competition for beginners; but upon winning a prize in the Advanced Class, one cannot again participate in the Beginners' Class. Of course, beginners are at liberty to enter the Advanced Class whenever they so desire.

## Prizes

*First Prize:* Value \$5.00; *Second Prize:* Value \$2.50; *Third Prize:* Value \$1.50; *Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

A certificate of award, printed on parchment paper, will be sent on request.

**Subject** for each contest is "**General**;" but only original prints are desired.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data.

## Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter sent separately, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Enclose return-printing in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of stiff corrugated board, not the flimsy kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

## Why Every Beginner Should Compete

NEARLY every camerist secretly or avowedly desires to know how his pictures compare with those of other workers. If he be so fortunate as to have a friend expert in matters photographic, he can learn much from honest criticism. Barring that, his only recourse lies in photographic competitions in which he can match his skill with that of others.

The trouble with most competitions is that they place the beginner at a disadvantage. If advanced workers be allowed to compete, beginners have little chance to win prizes and so quickly lose interest after a few trials. In the competitions conducted by PHOTO-ERA this situation is provided for intelligently and satisfactorily by a plan which, when utilized to the full by beginners, amounts to a personal training in art and technique under the guidance of experts — a correspondence course, if you will, for it provides for growth in proficiency.

There are two monthly competitions in which prints may be entered with prizes commensurate with the value of the subjects likely to be entered. They are: The Round Robin Guild Competition and the PHOTO-ERA Competition. The former is the better one for a beginner to enter first, though he may, whenever it pleases him, participate in the latter. After having won a few prizes in the Beginners' Class it is time to enter prints in the PHOTO-ERA Competition for advanced workers. In this class the standard is much higher and the camerist will find himself competing with some of the best pictorialists — many of them successful Salon exhibitors in America and Europe.

As soon as one has been awarded a prize in the PHOTO-ERA Competition, he may consider himself an advanced worker, so far as PHOTO-ERA records are concerned, and after that time, naturally, he will not care to be announced as the winner of a prize in the Beginners' Class, but will prefer always to compete in the PHOTO-ERA Competition for advanced workers. In accordance with this natural impulse, it has been made a rule by the publisher that prize-winners in the Advanced Class may not compete in the Beginners' Class.

To measure skill with other beginners, knowing that there is no danger of being outclassed, tends to maintain interest in the competition every month, particularly with the knowledge that when the proper time comes there is an advanced competition to enter. Competent judges select the prize-winning prints, and if one does not find his among them there is a good reason. Sending a print which failed, to the Guild Editor for criticism will disclose what it was, and if the error be technical rather than artistic, a request to the Guild Editor for suggestions how to avoid the trouble will bring forth expert information. The Round Robin Guild Departments form an endless chain of advice and assistance; it remains only for its members to connect the links. To compete with others puts anyone on his mettle to achieve the best that is in him, and if, in competing, he will study carefully the characteristics of prize-winning prints every month and use the Guild correspondence privilege freely, he cannot help but progress.





"Spring hangs her infant blossoms on the trees,  
Rocked in the cradle of the western breeze."

DR. AND MRS. W. A. RAWSON

## Answers to Correspondents

Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.

N. F. — The **best focal length** for a lens is largely a matter of choice, but, in general, a lens having a focal length about that of the diagonal of the plate used will be found most universally useful. For pictorial work, one of longer focus will be found better, but a convertible lens will give you the choice of three sizes of image.

R. P. — Yes, there is such a thing as the **reversal of the image** on a photographic plate. By exposing the plate long enough a faint positive image can be obtained. Advantage may be taken of this in exposing for interiors when strongly lighted windows must be included. A long exposure will start the windows back and you can "catch them on the rebound," so to speak.

M. W. — The **development of known under-exposures** should be done with a rather weak developer, somewhat strong in alkali. Pyro-soda is a good agent for such subjects, and if the shadow detail is slow in coming up, pour off the developer into a graduate and flood the plate with water at about 65 degrees. Let it stand covered for fifteen or twenty minutes, then return to the normal developer until sufficient density is obtained.

H. T. — A good way to make sure that your plates or films **have been adequately washed**, is to let a few drops of the final wash water drip from them into a glass of water made slightly pink by the addition of

Permanganate of potash .....	5 grains
Caustic soda .....	20 grains
Water .....	5 ounces

If the color changes, hypo is still left in the prints and further washing is necessary.

B. M. — You can easily tell whether the fault of **grayness** is due to over-printing or to fogged paper, by observing the margin of the print protected by the rabbit of the printing-frames. If that is a clear white, then look to your exposure; but if that also shows gray, then be sure that your working-light is safe and your developer properly compounded.

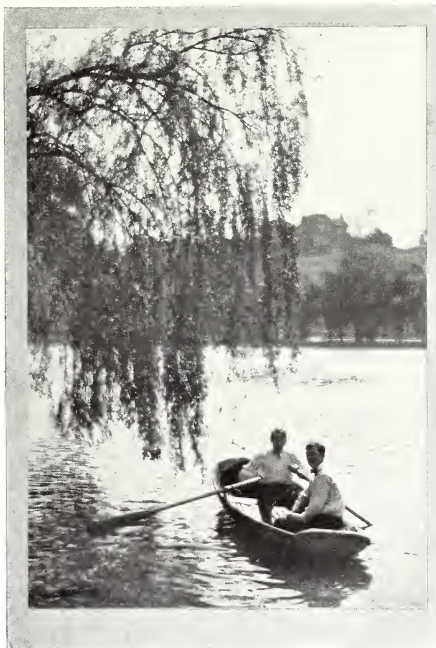
S. N. — A good ink for writing on glass is made of

India ink .....	1 ounce
Sodium silicate .....	1½ ounces

A. P. — An easy way to introduce a **background in a portrait** or to work in clouds where a sky prints dark, is to flow the back of your plate with ground-glass substitute and work in the desired effect with a stump and lead-pencil dust.

P. E. — A practical method to **make a vignette** is to cover the face of a printing-frame with opaque paper; then, having placed the negative in the frame, cut a square hole a trifle larger than the head and with the bottom edge cut in a saw-tooth line. Paste over this a piece of fine-grain white tissue-paper and, holding the





A SPRING OUTING

TAIZO KATO

frame with the negative toward you, take a brush charged with opaque color and follow the outline of the head carefully on the tissue. This done, block out the rest of the light-space with opaque and with a damp clean brush soften the outline about the hair. In printing, place a little soft cotton between the plate and the saw-teeth at the bottom.

C. R. — A method to make imitation daguerreotypes was described not long ago in *The Youth's Companion*. A thin clear lantern-slide positive is made and bound with its film in contact with a flameless surface of silver or nickel, plated on brass or copper. The result is a very good substitute.

B. M. — It is hardly safe for any but an expert to attempt to clean daguerreotypes, but it is quite possible that the trouble may be partly in the glass covering. Take the plate from its case and carefully cut the paper that binds it to the glass. The surface of the silver plate must in no wise be touched by the fingers or by anything, in fact, unless it be the softest and cleanest of camel-hair brushes, but the glass should be thoroughly cleaned, or replaced if stained, and the two again bound securely together. Some of the old pictures that pass as daguerreotypes are in reality ambrotypes, and the

black paper behind them is often the cause of trouble. If this becomes dusty or discolored, it can be cleaned easily or replaced and the picture be as good as new.

H. H. W. — The picture in which your portrait appears is not due to some mysterious cause, as you imagine. You say that you have no recollection of the camera being pointed at you, or that an exposure was made of you accidentally. In spite of the assurance of your friends that your silhouetted portrait, which appears to be about six feet from the camera, has its origin in some mysterious physical condition, I can assure you that it is due to nothing more than a double exposure.

Either before or after you made the picture of the landscape, someone, in handling the camera, either carelessly or by design, pressed the bulb, and in this manner your picture was impressed upon the plate. No doubt you were greatly astonished and mystified in seeing your portrait appear upon the plate. However, the explanation given is the only solution of what you consider a mysterious or even a supernatural photograph.

H. M. — For cleansing trays used for developing gaslight papers, take a weak solution of nitric acid; or the cleansing-bath for platinum prints (muriatic acid 1 ounce to 60 of water) will answer the purpose.



SPRINGTIME IN THE ORCHARD

EMMA K. WOODS

### Print-Criticism

*Address all prints for criticism, enclosing return-postage at the rate of one cent for each two ounces or fraction thereof, to Guild Editor, PHOTO-ERA, 353 Boylston Street, Boston. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

J. J. — You have failed to observe the first rule of architectural photography, viz., "Have your camera level." This seems to have had a sidewise tilt, which is less difficult of remedy than an up or down tip, for the lines all slant the same way and the print can be trimmed to correct the difficulty. Measure from the long upright line at the right to the margin of the print and trim so that these are parallel, then square the print from that edge as a starting-point and the building will stand upright, I think.

M. K. — Your viewpoint here is a good one for perspective, but the "out-of-focusness" of the *lower* story is puzzling, and all wrong. The focus should be sharpest at the point nearest the eye, and grow softer as the distance increases.

T. V. — Your print of the brick building shows great underexposure. All detail is lacking in the wall in shadow and the tree-trunks are mere silhouettes. The dark effect of both prints is increased by the broad white line; a plain, dark mount would somewhat improve them.

A. J. — Your window-portrait has not enough reflected light to preserve the modeling. The face appears as a complete silhouette with no vestige of modeling or true flesh quality. A sheet thrown over a couple of chairs makes an always-available and very effective reflector for home use.

G. M. — The study of a vase of flowers is somewhat top-heavy. A larger vase would have helped, or fewer flowers. A spray of blossoms on the table would serve to strengthen the basal lines and give stability to the whole. The values are exceptionally good and the technical work excellent.

F. D. — I'm afraid that "wheels wouldn't track" in this road of yours. Perhaps the camera was pointed down a little or your position was very low. Your road takes up the whole width of the print in the foreground and then dwindles so abruptly that the exaggerated perspective is very noticeable. Perhaps a position a little out of the road would have helped.

H. A. — Your technical work is good in the picture of the birches, but the even spacing of the trees is unfortunate. Could you not have obtained a better spacing by moving a little to the left? Then the three trunks at the right would come into a group and break the monotony.

H. B. — In your portrait of the man seated, the hands have led you into trouble. In the first place, their position directly below the head is wrong. A better composition is gained by leaving them at one side or the other, not in the same vertical line. Another trouble is the strong light. They are better lighted than the face, and that is obviously wrong. A shade of some sort should be used to tone down the lighting on hands or light drapery, and to keep them always subordinate to the head.

W. L. — The fur of your cat is well rendered and pussy, herself, very good; but she has too much background. I would trim right up to the line of the seat of the piano-stool and trim off the piano also. See if this does not improve the portrait.

D. V. S. — Another print in which head, shoulders, feet and all directly face the camera! To add to the stiffness the corner of the house forms a line from the center of the figure to the top of the print, dividing the picture-space into halves. In an outdoor study like this, try to catch your little model at play or sometime when not so conscious of the camera.

## Awards — Hand-Colored Photographs

First Prize: Beatrice B. Bell.

Second Prize: Mrs. C. B. Fletcher.

Third Prize: H. F. Robinson.

Fourth Prize: Alexander Murray.

Fifth Prize: T. W. Kilmer, M. D.

Sixth Prize: Henry H. Hess.

Honorable Mention: R. Doornink, Edward B. Getze, Harry D. Williar, Alice Willis.

Special commendation is due the following contributors for meritorious work: Norton L. Avery, Fanny T. Cassidy, Roscoe W. De La Mater, T. N. Graser, H. Hughes, Hannah Knight, Wm. Ludlum, Jr., August Reitz, George J. Smith, L. B. Swartz, Cora D. West, Blanche M. Wintzer.

## Our Hand-Colored Photograph Contest

We explained in our last issue the outcome of this interesting and instructive competition, which appears to be the first of its character ever attempted by an American photographic journal. Many of the participants doubtless had taken up the practice of coloring photographic prints after reading an article on the subject by the Editor in our March issue of this year. Suggestions regarding the selection of prints suitable for the purpose, as well as the choice of watercolors, appear to have been followed closely. According to the rules governing this contest, only amateurs took part, and the results were very gratifying. The winners of prizes evinced an ability that would do credit to professional colorists, both in the skilful use of the colors and in the correct choice of the various shades and tints. In every case but one, the character of the photographic print was preserved. They were, strictly speaking, colored photographs and not paintings with a photographic base with the latter obliterated. It is to be hoped that those whose pictures failed to impress the jury favorably will continue to color or tint some of their prints; for by doing this work well, and emulating good examples which are accessible at art-exhibitions or may be found as facsimile reproductions in art-magazines — notably the *International Studio* — amateurs will add to their photographic ability a valuable asset. A tastefully-framed photograph artistically colored forms a very welcome gift for any occasion. It has the elements of originality and personal association which do not distinguish a picture which any one may purchase in an art-store. Of the circa one hundred prints sent in, we shall refer only to the most meritorious.

First Prize. "Mission, Santa Barbara." Beatrice B. Bell. The front of the monastery with its two symmetrical towers, reflected with the blue sky in the water forming the foreground, constitutes a striking picture. The coloring of the building, the walls, roof and cupolas, as well as that of the middle foreground and distant hills, appears to accord with the original scene in truthfulness. The print, itself, leaves nothing to be desired. Data:  $3\frac{1}{2} \times 5$  upright panel (enlargement). "I used the Japanese Watercolors according to directions, first soaking the print in water, then placing it on a damp blotter, and finally wiping off surplus moisture before applying color." — B. B. B.

Second Prize. "Girl with Urn." Mrs. C. B. Fletcher. Data:  $5 \times 13\frac{1}{2}$  upright panel (enlargement). Represents full-length figure of a girl arrayed in semi-classic costume, holding in front of her, with both hands, a small urn. The model is of the brunette type, with dark rich color. The costume and close-fitting head-dress are of a shadowy orange hue, and the ensemble presents an harmonious and distinguished appearance.

"My method of coloring is quite simple. I use the Japanese Transparent Watercolors, advertised in PHOTO-ERA, applying them quite dilute. I give successive washes till I get the desired shade, using different sizes and shapes in brushes and generally with surface of print moist, though I can tint successfully a dry-surface print also. I employ no preparatory solution." — Mrs. C. B. F.

Third Prize. "A Hopi Man." H. F. Robinson.  $6 \times 9$  enlargement. Pictures a Hopi Indian posed against the white wall of his native dwelling. He is enveloped in a dull red blanket, below which are seen navy-blue trousers. The color-scheme is simple and pleasing; no harsh notes; even the illumination is mellowed by the artist's brush which he charged, at pleasure, with "Columbian." Japanese Peerless, and W. & N. watercolors.

Fourth Prize. "In the Gloaming." Alexander Murray. A small skiff with two brown sails, locally called a canoe rig, skimming along the green shallow waters of Crescent Beach, Mass., "late in the afternoon of a beautiful September day, with warm Indian Summer colors in the clouded sky." A  $4\frac{1}{2} \times 7$  print (part of negative) on Wellington Cream Crayon Bromide rough paper, and re-developed to a soft brown to obtain the "warm Indian Summer effect associated with this picture." Furthermore Mr. Murray used Witte's Wonder Watercolors as follows: "After soaking the print and laying it on wet blotters, I begin putting on the color with my large brush ( $\frac{3}{4}$  inch wide), using this brush all I can, keeping the small one for the fine detail and stronger bits of color which I usually take off the color-sheet with a wet brush. In the case of this picture I first put on some thin yellow to get the golden effect that I had in mind to show through the other colors, and adding the other colors over this in thin washes to get the desired result, finishing with the small brush to touch up where needed. One or two things I quickly learned to avoid. I could not work satisfactorily at night, for the colors never looked quite right the next day. And there must be no blisters on the print from the re-developing-process, and I don't use strong colors to begin with." — A. M.

Fifth Prize. "Mohawk Chief." Henry H. Hess. This is the portrait of a young American boy (not an aborigine), probably the son of the photographer. He is arrayed in the multicolored feathered head-dress of an Indian chief, and a Khaki suit with varicolored fringe. The photograph, itself, is excellent and virtually intact. The tinting is admirable in its fluency and artistic discretion. The flesh-tints, eyes and hair are particularly successful, and the entire figure relieved against a plain warm brown background. Data: Exposure near front window in a city-flat, only light was from a  $3 \times 4$  ft. sash; Wollensak lens, F/6.8; full aperture; 2 seconds; Stanley plate backed;  $5 \times 7$  Seneca Camera; print,  $3\frac{1}{2} \times 5\frac{1}{2}$  Aristo Self-toning Sepia Matt; W. & N. colors.

Sixth Prize. "Cut and Come Again." Dr. T. W. Kilmer. A group of two small sunflowers, photographed and colored with startling realism. Placed flat against a white background and lighted obliquely, the arrangement casts strong shadows. The coloring is a facsimile of nature and extremely well done. Data: Print on Azo paper; used Dwight L. Elmendorf's liquid colors put up in bottles.

## A Common Source of Danger

We received recently the following laconic statement, on a postcard, from a customer — a dealer on the Pacific Coast:

"PHOTO-ERA, Gentlemen: Please send statement of account. Waste-basket — match — you know the rest."

# Exposure-Guide for August

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull
11 A.M. to 1 P.M.	1/50	1/25	1/12	1/5	1/3
9-11 A.M. and 1-3 P.M.	1/40	1/20	1/10	1/5	1/2
8-9 A.M. and 3-4 P.M.	1/30	1/15	1/8	1/3	2/3
7-8 A.M. and 4-5 P.M.	1/20	1/10	1/5	1/2	3/4
6-7 A.M. and 5-6 P.M.	1/15	1/8	1/2	3/4	1

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\*These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N.  $\times \frac{1}{4}$ ; 55°  $\times 1$ ; 52°  $\times 1$ ; 30°  $\times \frac{1}{2}$ .

For other stops multiply by the number in third column

F/4	U. S. 1	$\times 1/4$
F/5.6	U. S. 2	$\times 1/2$
F/6.3	U. S. 2.4	$\times 5/8$
F/7	U. S. 3	$\times 3/4$
F/11	U. S. 8	$\times 2$
F/16	U. S. 16	$\times 4$
F/22	U. S. 32	$\times 8$
F/32	U. S. 64	$\times 16$

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

## 1/8 Studies of sky and white clouds.

1/4 Open views of sea and sky; very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

1/2 Open landscapes without foreground; open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most tele-photo subjects outdoors; wooded hills not far distant from lens.

2 Landscapes with medium foreground; landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

4 Landscapes with heavy foreground; buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

8 Portraits outdoors in the shade; very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood- interiors not open to sky. Average indoor-portraits in well-lighted room, light surroundings.

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used.

To photograph an open landscape, without figures, in August, 4 to 5 P.M., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/20 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/20 \times 4 = 1/5$ . Hence, exposure will be 1/5 second.

For other plates consult Table of Plate-Speeds. If a plate from Class 1/2 be used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
ROYAL PHOTOGRAPHIC SOCIETY	Aug. 24 to Oct. 4, 1913	J. McIntosh, 35 Russell Sq., London, W. C., England
LONDON SALON OF PHOTOGRAPHY	Sept. 6 to Oct. 18, 1913	Bertram Park, 5a Pall Mall East, London, S.W., England
INTERNATIONAL PHOTOGRAPHIC EXHIBITION IN GHENT	April to November 1913	P. Limbosch, Commissioner, No. 3, Place Royale, Brussels
GENERAL PHOTOGRAPHIC EXHIBITION IN FRANKFORT, O. M.	October 1913	Photographic Club, Frankfort, O. M.
COLLEGE CAMERA CLUB, EFFINGHAM, ILL. PHOTO-ERA Prize Pictures	July 15 to Sept. 15 1913	Illinois College of Photography, Effingham, Ill.

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Full directions for use are given with each outfit and the manipulation is very simple. An actinometer or exposure-meter is a very useful adjunct to

one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

For a practical and lucidly-written article on the use of exposure-meters, at all seasons of the year, see PHOTO-ERA, January, 1912.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

### Class 1/3, P. E. 156, Wy. 350, Wa.

Lumière Sigma (Violet Label)  
Wellington 'Xtra Speedy Extreme

### Class 1/2, P. E. 128, Wy. 250, Wa.

Barnet Super-Speed Ortho  
Cramer Crown  
Eastman Speed-Film  
Hlford Monarch  
Imperial Flashlight  
Seed Gilt Edge 30

### Class 3/4, P. E. 120, Wy. 200, Wa.

Anseo Film, N. C. and Vidil  
Barnet Red Seal  
Central Special  
Defender Vulcan  
Ensign Film  
Hammer Special Ex. Fast  
Hlford Zenith  
Imperial Special Sensitive  
Seed Color-Value  
Wellington 'Xtra Speedy

### Class 1, P. E. 111, Wy. 180, Wa.

American  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Hammer Extra Fast, B. L.  
Imperial Non-Filter  
Imperial Orthochrome Special  
Sensitive  
Kodak N. C. Film  
Kodoid  
Lumière Film and Blue Label

Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Vulcan Film  
Wellington Anti-Screen  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

### Class 1 1/4, P. E. 90, Wy. 180, Wa.

Central Comet  
Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Defender Ortho  
Defender Ortho, N.-H.  
Eastman Extra Rapid  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

### Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

### Class 2, P. E. 78, Wy. 120, Wa.

Cramer Medium Iso  
Hlford Rapid Chromatic  
Hlford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

### Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Hlford Chromatic  
Hlford Empress  
Cramer Trichromatic

### Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

### Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Hlford Ordinary  
Cramer Contrast  
Hlford Half-tone  
Seed Process

### Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE cover-design this month is an animated, happy scene frequently noted at the seashore during the warm season. The artist, Dr. D. J. Ruzicka, has achieved great success in this class of photography, catching the spirit of children romping in the surf or along the beach.

The frontispiece proclaims the presence of an illustrated paper by Frederick B. Hodges, the foremost photographic art-publisher of northern New York. Imbued with a profound love of nature and an eye for pictorial beauty, Mr. Hodges is publishing his own photographs of artistic impressions of the great outdoors. Forest, stream, field, meadow—each department of nature engages the activity of his sympathetic and masterful camera. Each subject evinces admirable selective judgment and makes a successful appeal to the large picture-loving public, the artists of the brush included. His prints, therefore, enjoy a large sale, thanks, also, to adequate business-acumen.

His work shows the influence of impressionism in art; or rather shall we say, our camera-artist—always a master-craftsman—has thrown off the shackles of conventionalism in technical delineation, and has made the camera subject to his will, a flexible and felicitous means of expressing his own poetic fancies. He follows his own artistic impulses, and interprets the theme as the mood seizes him. Thus the moon (frontispiece) fills and dominates the picture, because the artist felt its overwhelming bigness at the time. This is true art, and the beholder should bow to the artist—the interpreter. The feeling of mystery and awe characterizes not only the “Marsh Moon,” but the “Brook of Shadows,” and other studies in which a somber phase of nature is the dominating note of the pictorial theme. Data: “Marsh Moon,” 8 x 10 Orthoanon; 16-inch single lens; clouds in negative and extended over the moon with watercolor after moon was put in; 8 x 10 Royal Bromide print. “The Meadow Brook,” page 64, enlarged from 5 x 7 negative; Seed plate, 16-inch single lens; Royal Bromide print; clouds in the negative. “Brook of Shadows,” page 67, 5 x 7 Seed double-coated; late afternoon in August; 7 x 9 R. B. enlargement.

The illustrations of Grace E. Temple's description of Estes Park, pages 71-74, are all made by the author, and bear witness to her appreciation of the scenic beauties of this famous garden-spot. The pictures are carefully selected, and betray an intimate knowledge of the technical resources of the camera. The method of working and interesting data are contained in the article.

The genre-studies of Emma C. Durrant never fail to attract and charm, and her contributions to these pages are always welcome. Examples such as appear in this issue, pages 76 and 80, should be studied carefully by those who aspire to excel in this class of work.

“The Little Carpenter,” page 76, is particularly successful. The cool and shady spot, a natural retreat for a child at play, here forms a very effective background. All may have been carefully arranged before the shutter was released; but the youthful artisan appears to be so earnestly occupied as to give the scene an air of genuine spontaneity and ingenuousness. The technique throughout is exemplary and a credit to the artist's well-known ability. Data: 5 x 7 Poco Camera; R. R. lens; at full opening; August, 4 p.m.; bright, cloudy; 1 $\frac{1}{2}$  second; Stanley plate; Kruzo print printed by gaslight.

A little more unity, and H. R. Decker's pleasing landscape, page 77, would be much improved. The group of trees, with its reflections discreetly broken, is an attractive motive; but the eye is led towards the interesting clouded sky. It seems strange that picture-makers, of every sort, are so frequently erring on the side of divided pictorial interest. Data: August, 4.30 p.m.; 5 x 7 Korona View-camera; Rectographic; U. S. 8; 5 x color-screen; 1 second; Cramer Inst. Iso.; Tabloid Rytol, factor 8; Linen Buff Cyko print.

The picture of Niagara Falls, page 78, while truthful in values and gratifying in its effect of motion, might also have gained by more concentrated interest. The oft-repeated excuse that “it is just the way it looked in nature,” is not acceptable. The experienced camerist knows that if he wishes any part of the picture-area of a landscape or marine subdued or lower in key, he can wait for favorable conditions of light or weather—fancy what a passing cloud can do!—or he can reduce locally. Expedients like these also contribute to what is known as “individual treatment.” Data: July, 8 a.m.; dull light; 5 x 7 Premo; 7-inch Velostigmat; F/8;  $\frac{1}{2}$  second; Central plate; pyro; 5 x 7 Semi-matte print.

John W. Gillies, first-prize winner in our recent “Architectural” competition, presents on page 79 a superb picture of the magnificent chapel of Columbia University, New York. Although of a late, elaborated Gothic style of architecture, the edifice is impressive of aspect, which characteristic is heightened by the skill and taste of the photographer. The chief emphasis has been placed on the tower at the right, and the other parts of the composition are disposed with artistic discretion. Data: Jan. 19, 1913; 2 p.m.; sunny; Voigtlander Radlar camera, 9 x 12 cm. (3 $\frac{1}{2}$  x 4 $\frac{3}{4}$  in.) 514-inch Voigtlander Collinear; series III; F/6.8;  $\frac{1}{2}$  second; Wellington Anti-Screen, backed; pyro-metol-hydro; Wellington Platino Matt thick smooth print.

Among our English pictorial contributors none has won greater favor with PHOTO-ERA readers than J. Herbert Saunders. His versatility has been illustrated in these pages, and genre is one of his trump-cards. His “Injured Finger,” page 82, is no sham pose; it's a “real hurt.” As an exemplification of concentrated interest, the picture tells its own story.

“Sunset,” by William Norrie, page 83. It is here that the convert to color-photography would exclaim, “No monochrome for me; I want this effect in colors!” All the same, Mr. Norrie has preserved his tone-values very successfully, and contrived to produce a picture filled with suggestion. Data: September, 8 p.m.;  $\frac{1}{100}$  second; Imperial plate; ammonia-pyro; Dagor lens, 8-inch focus; Ilford P. O. P. print; matt-surfaced on glass.

“The Muse of Painting,” represented by a draped female figure, would scarcely be imagined by a European artist. And why not? Is there any danger of the muse's movements being embarrassed? To be prosaic for the nonce, most painters prefer to be clothed when they are engaged in their work. The attractive model with palette and brush, page 84, is one of a number of draped figure-studies from the Aurora Studios, whose richly-stocked portfolio of nude and draped studies was reviewed in July PHOTO-ERA and is accessible to artist-photographers. PHOTO-ERA is not privileged to publish, at pleasure, selections from this



JARDIN DES TUILERIES

WILFRED A. FRENCH

attractive work, the technical workmanship of whose sixty nude and semi-draped figures is uniformly admirable. Of the few draped figures, the "Muse of Painting" is a good example.

Among the successful flower-photographers in the West is Wm. S. Rice. His illustrated article on flower-photography, published in PHOTO-ERA several years ago, drew forth words of praise from many interested readers. Mr. Rice appears again as writer and photographer, but supplies up-to-date information on his favorite theme — floral photography. His pictures conform to the text, no other data being provided.

Mr. Ludlum, Jr., has on several previous occasions demonstrated his ability to wed a photograph to a poem — both of his own creation. His present effort in this direction, page 89, is a marked success.

### The Photo-Era Monthly Competition

ONE of the charms of pictorial contests when the same subject is repeated, is that each time a new set of pictures is brought into play. Thus the interest never slackens. Pictures depicting or suggesting the spring season have formed the subject of a Guild Competition several times during the past ten years, and the entries have always yielded something worth while. The present contest is no exception.

Spring-landscapes with figures have formed a large proportion of the entries in previous Guild contests with spring as the theme, but few have been successful. Either the models were gown'd in white and, strongly lighted, they detracted from rather than added to the landscape; or, in one way or another, they were an incongruity and failed to accord with the surroundings, however convincingly the latter were pictured.

In Alice F. Foster's interpretation of spring, page 94, the white outdoor-costume, deemed indispensable for young girls, is not present to try the resources of the camerist. The models were chosen with excellent judgment. Without fuss or ceremony they take their place in the spring-landscape, which is lighted softly with the aim towards an harmonious result, although it would have been better had the trunk of the tree been held back a little in the printing. Data: Ansco Junior

camera,  $2\frac{1}{4} \times 4\frac{1}{2}$ ; Ansco film; bulb exposure; F/16; sun; 4.30 P.M.; tank dev.; enlarged on P. M. C. Bromide.

The original of the study by the Rawsons, page 96, is a very attractive gum print in an appropriate light bluish-green tone, which, of course, the present half-tone does not suggest. This is partly why the picture does not seem to hang together. The lack of perfect balance is compensated for by the clearly-voiced spirit and sentiment of the season. Data: 3 Kodak and Isostigmatar lens; F/8; 3 P.M.;  $\frac{1}{25}$  second; green gum print from  $11 \times 14$  enlarged plate made from  $3\frac{1}{4} \times 4\frac{1}{4}$  positive.

In a "Spring Outing," page 97, the character of the season, spring, is not so obvious as elsewhere; but the subject is pleasingly original and the picture well balanced. The position of the boat is strikingly happy — although the interest of the figures in the photographer cannot be commended — and the drooping branches of the willow form a graceful foil. The background, while doubtless a consistent part of the landscape, seems a little too insistent with its dark shore-line. Data: April, 2 P.M.; bright sun;  $5 \times 7$  Century Grand; 9-inch achromatic meniscus; F/6 Standard Orthicon; Rodinal dev.  $\frac{1}{25}$  second;  $5 \times 7$  Cream Seltona print.

The quiet, unpretentious effort of Emma K. Woods, page 98, indicates unmistakably the character of the initial season. The tendency towards stiffness in the arrangement might have been avoided with the absence of the near tree at the left. But such is photography — no; rather did the technical resources of the author appear to have been neglected. Data: April 22, 1913; 3.20 P.M.; bright; Voigtlander Collinear, 3a; 7-inch focus; F/22; 1 second; Hammer Extra Fast; M. Q.; Cyko Buff print.

### The Punishment Fits the Crime

It is related of an amateur photographer, advanced in years but not in wisdom, who has a large collection of meretricious photographs — mostly of the out-of-focus kind — that he intends to leave it to some public institution. "And what institution would you suggest?" he inquired of a visitor, who was rubbing his tired eyes. "An institution for the blind." was the prompt reply.

# ON THE GROUND-GLASS

## A Case of Inexperience

THE head of the lens-department, of Robey-French Company, Boston, sat at his desk June 16, 3 P.M., gazing thoughtfully at a Voigtlander portrait-lens, a woman of uncertain age and intellectual mien standing nearby. Looking up at her, he said: "I must have misunderstood you. What is the reason you return this lens?" Unblushingly she replied: "The instrument can't be properly corrected, or something. Anyway, it's of no use to me, as it shows the image upside down on the ground-glass." Without waiting for an explanation, she walked away and out of the store. The lens-man gave one gasp and, noticing the Editor, he exclaimed: "What do you know about that! You wouldn't believe it possible, would you?"

"That woman," he went on to explain, "has been using a small film-camera for about a year, doing her own developing and printing, and doing some fairly good work. Ambition, due perhaps to flattery from appreciative friends, caused her to have visions of success as a professional. So she fitted up a studio and, acting on the advice of a competent portrait-photographer, she got this second-hand Voigtlander lens on trial. It's a dandy instrument and cheap; none better, Mr. French. But, she'll come back; I'm not worrying."

## E Pluribus Unum

SOME time ago an amateur came to me, camera in hand, and asked my advice about the proper exposure to give a certain subject, first, however, taking care to assure me that she understood her camera thoroughly. I gave my opinion on the matter but, seeing that reference to the size of stop was not clear, I pointed out the diaphragm-scale located just below the name-plate of the shutter (which happened to be a B. & L. "Unicum"), upon which the lady exclaimed, "O, you mean the Unicum!" — W. S. D.

## Of Course, She Does

FOR quaintness and spontaneous naïveté the letters from some of our Japanese correspondents vainly seek their equal; yet here is a letter from a person of a different nationality whose pronunciation of the English language was evidently acquired east of the Rhine:

"Dear Editor: Will you accept an illustrated article from me about my hubby? I love my hubby very much, and have begun two years ago. With appreciative thanks in advance, Most respectfully,

"AMELIA RAUCHFUSS."

The lady obviously referred to her hobby.

## A Fruitless Call

WHEN you make an evening call on a friend, who is an ardent amateur photographer, and the maid reports that Mr. Filmpack has retired for the evening and cannot be disturbed, it is very likely that he is quietly lying on a lounge with a dryplate on his stomach doing research-work in thought-photography. In all probability he has read about this very interesting subject in JUNE PHOTO-ERA.

## An Important Discovery

WHEN showing some of his remarkable color-plates to some friends recently, W. H. Kunz, the well-known expert, remarked: "That reminds me. I had a call from an individual recently who wanted my advice regarding his first attempt in color-photography. He said that he read something about 'color-photography' in the papers not long ago, and the very next day, trying an old plate-camera which he had found in the attic, he placed it on the window-sill, pointing the lens towards the garden where the rhododendrons were in full bloom. Looking on the ground-glass, he said he was surprised by a magnificent picture in natural colors. 'Color-photography!' he shouted. At once he threw the focusing-cloth over the camera, rushed it to the dark-room, removed the ground-glass and tried to develop the image. Of course he got nothing, and, disappointed at his failure, he came to me for help." Fortunately for him, he did not call it "Colored-photography."

## A Dangerous Occupation

WITH an uncertain look in his eye a timid youth carrying a Kodak in his hand entered the shop of a photo-finisher. The proprietor advanced with a businesslike air and said: "Yes, we do amateur-finishing. We'll take all you've got." The terrified youth turned — a yell, two leaps and he was gone. He preferred not to be finished in that way.

## A Sale, but No Cash

AN amateur of our acquaintance sold an old R. R. lens to a poor artist who promised to pay promptly. After trying nearly a year to collect the amount of the bill — six dollars — the amateur finally concluded to try the altruistic method. He wrote a touching letter to the debtor, saying that he would meet him half-way by emulating the example of St. Martin — dividing the amount in halves and donating one to the cause. The artist was not slow to reply, acknowledged the Christian act of the creditor and concluded his letter thus: "But I will not allow you or any man to surpass me in chivalry. I'll take off the other half."

## Cheerful Rivalry

THE Editor was pleased to admire a photograph of the handsome residence of W. I. Lincoln Adams, Editor of the *Photographic Times*, which was published in his natty-looking magazine a few months ago. It gave evidence of prosperity and comfort.

A month or so later the *Amateur Photographer's Weekly* contained a picture of the Editor's daughter, proof that some one is a proud and happy father. We are now eagerly awaiting in *American Photography* a picture of the palatial steamer which conveyed the erudite editor, F. R. Fraprie, to England last May.

We hear that another American cotemporary recently made a big haul at the stock-exchange. We hope soon to see in either of his periodicals a picture of the bank in which he deposited the proceeds of his lucky "spec."

As for ourselves, we modestly disclaim any intention to tempt the imagination of our readers.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by PHIL M. RILEY

Readers are encouraged to contribute their favorite methods for publication in this department

Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Toning Paper without Gold

MUCH interest has been manifested by our readers in this economical and efficient method of toning without gold chloride. The formula is simple enough, viz.:

Water .....	35 ounces
Sodium hyposulphite .....	6 ounces
Lead nitrate (dissolved in 6 ounces of hot water) .....	1 ounce

## A Dangerous Trade?

THOSE who have wandered about in the cavernous gloom in which photographic plates are coated must sometimes have asked themselves what effect the peculiar nature of this occupation was likely to have upon the health of the workers. Two French doctors, Agasse Lafont and F. Heim, have lately published a volume entitled "*Recherches sur l'Hygiène du Travail Industriel*," in which they pay some attention to the growing army of employees in photographic plate factories and cinematograph works. The result of their analyses of the blood of these workers, male and female, goes to confirm their clinical observation that anemia—that is, a diminution of the red corpuscles—due to prolonged sojourn in the darkness is non-existent. They have proved, however, in a majority of cases, a noteworthy increase in the number of white corpuscles. This condition, technically known as leucocytosis, is not, we believe, necessarily pathological; it occurs during normal process, such as digestion. These experts find it manifested even among subjects who have been only a few weeks at the work, and they attribute it to an impregnation of the organism by salts and silver. In this country, at any rate, the dangers of industrial disease are diminished greatly by hygienic safeguards. We know of one of the largest firms of photographic manufacturers which provides an unlimited supply of fresh milk for those workers who are engaged in a special operation which is potentially dangerous to health, and that is only one instance out of many. It will be interesting to speculate whether these facts have any bearing on the advance in prices of photographic plates announced elsewhere in this issue.—*The Amateur Photographer*.

## Hypersensitizing Autochromes

At the May session of the Société Française de Photographie, M. Monpillard presented a report of the results obtained by M. Leon Gimpel by the employment of a special method of hypersensitizing Autochrome plates, based on the process of M. Simmen, but so modified that, after very exact tests, the sensitiveness obtained with these plates was 30, whereas that of the Simmen method was only about 5. During the last three months of 1912 and the first three of 1913, that is, during the season of lowest activity of daylight, M. Gimpel suc-

ceeded in obtaining Autochrome views with exposures varying from one-sixth to one-thirtieth of a second, the latter on the 30th of December at 11.45 A.M., the subject being a sailboat in full course, and also a tugboat in motion. A lens working at F/4 was used. M. Gimpel also took a number of night-views, one of which was a scene from "Kismet" at the Sara Bernhardt Theatre in Paris, taken from a box during an ordinary representation with the regular stage-lighting. The same lens as above was employed with exposures of 2 to 20 seconds. M. Monpillard stated that he was still experimenting in collaboration with M. Gimpel, and that they expected to attain still further improvement.

## Intensifying Autochromes

THOSE of our readers who, desiring to intensify weak Autochromes, find the usual formula (citric acid, pyro and silver nitrate) dirty, and staining the hands, may resort to the Agfa Intensifier. This very efficient expedient is described in the "Agfa Book of Photographic Formule," published by the Berlin Aniline Works, New York City.

Take as directed, 1 part Agfa Intensifier (right from the bottle) and 10 parts of water. This solution works extremely well, is clean and convenient and the process of intensification can be watched at every stage.

One can also use it for local intensification on an Autochrome plate, which some workers may find difficult, if not impossible, to do with the other method. Alfred Homes Lewis, the well-known Autochromist, has used the Agfa method exclusively for the past three years.

## Colored Photographs by Development

For some years we have seen alongside of the carbon prints at photo-exhibitions, prints in various brown and other tones on developing-papers. These have been obtained by means of metallic or sulphur salts, says *Photographisch Industrie*, but they have shown a wide variation in quality of tone. Attempts have also been made to produce other colors on these papers, from sepia to green, by development; but the results leave much to be desired in point of uniformity and strength. Now the Utocolor Company, whose Utocolor paper has been before the photographic public for some time, has just introduced a new paper, called "Ixi," with a new emulsion, which is said to be something between P. O. P. and developing-paper. The new paper can be handled in subdued daylight and printed either by daylight or strong artificial light. By simple development—varying the composition of the developer and the time of exposure—colors ranging from black to deep violet, including green, sepia, brown, russet, yellow and red, can be obtained—so it is reported.

WORK fast but don't hurry. — C. L. Lewis.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## Statement of the Ownership, Management, etc.

### Of Photo-Era, The American Journal of Photography.

Published in accordance with the Act of Congress of August 24, 1912.

Editor, Wilfred A. French, Boston, Mass.  
Business Manager, Wilfred A. French, Boston, Mass.  
Publisher, Wilfred A. French, Boston, Mass.  
Owner, Wilfred A. French, Boston, Mass.

No bonds, mortgages, or other securities of indebtedness outstanding.

(Signed) WILFRED A. FRENCH.

Sworn to and subscribed before me this 25th day of June, 1913.

(Signed) SAMUEL DAVIS, Notary Public,  
Middlesex County, Mass.

Commission expires Aug. 25, 1916.

## Atlanta Camera Club

THIS is the name of a new association of camerists organized April 15 with a membership of forty to sign the charter roll. On April 29 a constitution and by-laws were adopted and officers were elected as follows: E. F. Marston, President; Roland B. Hall, Jr., Vice-President; L. O. Surles, founder of the club, Secretary; C. A. Werber, Treasurer. The Board of Control consists of the officers and Alfred Austell, H. M. Askew, Wm. H. Hyde, P. R. Holland, J. M. Murdock and Al. Bartlett.

The club now has between sixty and seventy members and meetings are held on the second and fourth Tuesdays of each month. It is the intention to cooperate with other civic bodies. Meetings are increasing in attendance and the club is in a thriving condition, with rooms occupying one entire floor at the southwest corner of Broad and Alabama Streets, consisting of an assembly-hall, studio, large darkrooms, an enlarging- and lantern-slide room. Several handsome donations have been made by local firms, and the club has furnished the assembly-hall in an attractive manner, a special feature being the installation of indirect illumination to ensure a soft, diffused light without glare in which to view exhibitions.

## New Mikado Fond of a Camera

THE late Emperor Mutsuhito, who reigned during the "Era of Enlightenment," was averse to photography and electricity. He never sat before a camera for his portrait, nor allowed the residential part of his palace to be lighted with anything but oil-lamps and candles.

His successor to the throne, Yoshihito, has changed all this. He shows no disinclination toward either electricity or photography and has sat very frequently for his photograph; in fact, he is an amateur photographer himself. He has several cameras, and is exceedingly fond of "snapping" his children in the Royal Garden.

## Professional Photographers Society of New York

WITH all but one of its members present at the annual meeting, recently held at the Powers Hotel in Rochester, the Executive Committee of P. P. S. N. Y. showed a fine get-together spirit and much enthusiasm for the convention to be held next February in Buffalo.

Those present were: A. B. Stebbins, Canisteo; Carl K. Frey, Utica; Irving Saunders, Rochester; Thomas Smith, Niagara Falls; F. P. Ernsberger, Auburn; B. Boice, proxy, Troy; F. E. Abbott, Little Falls; J. E. Mock, Rochester; J. E. Hall, Geneva; F. E. Pearsall, Brooklyn; Frederick Robinson, Ithaca, and Howard D. Beach, Harry A. Bliss, J. George Messbauer, Charles Zimmerman, Frank J. Sippell and Robert R. McGeorge of Buffalo.

Former President Harry A. Bliss was elected chairman. Reports from all indicated that much interest is being shown in the work of the coming years.

The idea of an interchange of the Sections was eagerly taken up. The sum of \$50 was voted to President Beach, to be used by him in visiting the Sections. Metropolitan Section was given much credit for the way in which it has handled the past nine conventions and the men from up state feel the responsibility of making the Tenth at Buffalo a winner in every respect. It is too early to give details, but the committee has outlined a program which, taken with the natural attractiveness of Buffalo and its vicinity, not forgetting Niagara Falls, should make a strong bid for the attendance of every professional photographer in the state of New York.

ROBERT R. MCGEORGE, Secretary.

## A Prosperous Photographers' Club

THE members of the Professional Photographers' Club of Toledo sat down to their ninth annual banquet in the Grill Room of the Boody House, May 12. Its membership is made up from the photographers of Toledo and surrounding towns, and includes five ex-presidents of the Ohio and Michigan Associations. It exploits new processes and apparatus, and in many ways has bettered social and business relations among its members. Its nine years of regular monthly meetings is evidence of its usefulness. It starts its tenth year with renewed interest and vigor.

## Cleveland Camera Club

At a meeting held on June 7 a temporary organization was effected. Horace Carr was elected Chairman and A. D. Williams Secretary-Treasurer. Dr. J. E. Tuckerman and A. D. Williams were appointed a committee to draw up by-laws and regulations, and J. C. Abel, Geo. M. Nisbett and F. C. Baker a committee on scope, to act with the committee on constitution. Leland C. DeGroodt and A. D. Williams were appointed to look up the matter of quarters.

This newly-organized club promises to be one of the most progressive in the country, and deserves the support of every camerist in Cleveland. For further particulars address A. D. Williams, Secretary-Treasurer, P. O. Box 102, Cleveland.





MECHANICS' BUILDING, BOSTON, HOME OF THE NEW ENGLAND CONVENTION

## Photographers' Association of New England

**Fifteenth Annual Convention**  
**Sept. 2, 3, 4, 1913, Boston, Mass.**



WHILE the 1911 convention was in progress in Bridgeport, the request was made by the National Association officials that we postpone our meeting for 1912 so that a larger attendance could be obtained, and more enthusiasm given to the Philadelphia convention.

A vote of the P. A. of N. E. obliges their conventions to alternate in location each year from East to West, and the one to be held in Kansas City this year leaves the Eastern seaboard free from any counter convention attractions.

The executive board of the New England Association is preparing a program for the meeting this year, which will be very practical, and instructive to a high degree.

Demonstrations and talks by men of National reputation will add to the educational features; addresses by members of the craft on everyday conditions which confront us will be of great benefit to all who listen, and Juan C. Abel will talk on advertising, and "How to Figure Profits and Overhead-Expenses in the Studio" cannot fail to be of help.

Whenever less than half a dozen men endeavor to originate plans or to create a program that shall absolutely satisfy a hundred times as many other men, they undertake the impossible; the extreme diversity of interests and standing represented in our field presents sufficient difficulties; add to this a universal manifestation of indifference to either self-interest or mutual welfare, and the problem stands revealed.

Careful study of the history of our Association, and the affairs of similar organizations, has demonstrated conclusively that success does not rest in the amount or expense of talent, the bounty of the entertainment, or the magnitude of the crowd. True success depends wholly upon the benefits derived by each individual member attending the convention.

Your Executive Board for this year recognizes the above sentiments of a former president, as being most appropriate and truthful. You, by your sentiment and suffrage, have directed us to bring forth a program for your observation, education, gratification and entertainment, and we are trying to make good, but the returns for this work and thought depend wholly upon you, and if these conventions are to be continued, your support and cooperation are absolutely necessary.

The Grand Portrait Class, OPEN TO THE WORLD, with a prize of a Solid Gold Medal for the best 8 x 10 print, or larger (one picture only, framed or not), will induce many of our leaders to compete, and the quality of the entries ought to be worthy of careful study.

We ask for exhibits in Portraiture, Genre, Landscape, Marine, Autochrome, Animals and Pets, to make the largest exhibition ever shown in New England.

The Wollensak Optical Company is to give prizes (under its supervision) for the best work, three prints from negatives made with Wollensak lenses. The prizes consist of a magnificent loving-cup, and a Verito lens, value \$50. The winning prints or duplicates of the same are to become the property of the Wollensak Company.

All exhibits will be passed upon by a jury (believing that this plan will tend to raise the quality of the exhibits) and a CERTIFICATE OF HONOR will be given to those of acknowledged merit.

Lose no time in getting your intended exhibit ready, and help make this collection of portraiture, and special line of individual work, an eye-opener in the Association's history.

A very large and meritorious loan-collection from the studios of our leaders in America has been promised, a careful study of which must give the observer valuable ideas for improving his own.

The DEALERS and MANUFACTURERS will have their standard as well as improved appliances of special usefulness for the live worker, showing in comparison with each other the worthiness of their devices, and we bespeak for them a large share of your patronage for Fall orders.

The practical demonstrations, suggestions, criticisms and advice given by "Daddy" Lively and others of National reputation will keep the New England Association in the front rank as heretofore complimented upon.

Unusual prominence will be given to demonstrations of HOME-PORTRAITURE on Tuesday and Wednesday in a specially-arranged room, and by men of high renown in that branch of the work.

The entertainments given to the members in the past have always been of pleasurable interest, and the dance on Tuesday evening will be as popular as ever.

THE EXECUTIVE BOARD.

### P. A. of N. E. Officers

OWING to the resignation of President Frizell, his office is vacant. The acting officers are: First Vice-President, J. Chester Bushong, Worcester; Second Vice-President, D. J. Bordeaux, Springfield; Treasurer, W. H. Partridge, Boston; Secretary, Geo. H. Hastings, Haverhill.

### An American Autochromist Honored

WE learn with pleasure that Alfred Homes Lewis, of New York City, who participated in the annual competition of color-photography, conducted by the "Société Française de Photographie," mentioned in PHOTO-ERA several months ago, has been awarded a médaille de vermeil. We also are informed that Mr. Lewis is the only American to win an award.

At the moment of going to press we have received from several of the leading plate-makers advice to the effect that from June 16 the prices of dryplates will be increased. This has not come altogether as a surprise, as we have heard rumors of it for some time, and the cause is the continued increase in the cost of raw materials and production. We shall have further to say on this matter later, but in the meantime our readers should note that henceforth, as the action of the British manufacturers appears to be concerted, the prices of all standard brands of dryplates will be on the basis of a minimum of 1s. 3d. per dozen quarter-plates, 2s. per dozen 5 x 4, 2s. 9d. per dozen half-plates, other sizes and extras in proportion. Before forming any hasty judgment on the matter, and writing letters of complaint either to us or to the manufacturers, plate-users should bear in mind the remarkably high standard of British-made plates, the best in the world; secondly, that even if dryplates were twice the price that has been charged for them heretofore they could hardly be regarded as costly; and thirdly, it must be realized that the effect on photography generally is likely to be good. The additional threepence on every box of quarter-plates will make the careless plate-spoiler more careful — he may now think twice before snapping everything that happens in front of his lens, and possibly a better percentage of passable results will ensue. Whether a reduced consumption of plates will also occur remains to be seen, but this point was doubtless well considered by the makers before arriving at their decision. As the increase in price has been announced at practically the height of the amateur's plate-using season, we doubt if it will make any difference at all in the quantity used. — *The Amateur Photographer*.

### The Illinois College of Photography

IN the class enrolling for July there were several foreign students, as follows: H. H. Boranian, Amasia, Turkey; Mrs. S. A. Headecker, Georgetown, British Guiana; A. S. Nakamura and H. Yonekura, Honolulu, Hawaii, and Mr. Nicholas J. Erbisti, Croatia, Austria.

The annual tennis tournament of the college was held last June, and the championship in singles was won by H. J. Fickweiler of the Engraving College. The doubles were also won by a team from the engravers. The players this year were very evenly divided between the Engraving and Photography Departments, and the drawing was arranged so that the two schools should oppose each other in the different matches.

Mr. Clarence Weed, demonstrator for the Eastman Company, and Mr. J. W. Beattie, representing the Cramer Dry-Plate Company, gave very interesting demonstrations at the I. C. P. last month.

The PHOTO-ERA collection of Guild prize-pictures, of the year 1912, have arrived and are on exhibition at the College Camera Club. They are a source of pleasure and instruction to all.

### The Safe Transmission of Photographic Prints

It is strange that workers sending us prints persist in enclosing them between sheets of cardboard with the corrugations running in one direction. Photographs sent thus, or placed against one single sheet, very seldom reach their destination safely. *Prints should first be wrapped in soft paper, and then placed between two pieces of corrugated board — the kind which is covered on both sides — with the corrugations running in opposite directions.*

At the last meeting of the Chicago Camera Club the following officers were elected:

President, Fred H. Clutton; vice-president, Dr. J. W. Cornell; secretary-treasurer, Harry F. Rich; directors, Dr. Will S. Moffatt, R. W. McGranahan, A. S. True, Kenyon W. Mix; Chairman Ways and Means Committee, W. F. Willis; of Equipment-Committee, A. H. Harvey; of Technical-Committee, G. C. McKee; of Program-Committee, K. W. Mix; of House-Committee, A. Wensell; Print-Director, B. J. Morris; Lantern-Slide Director, W. F. Willis; School-Director, G. Sohn; Librarian, A. E. Anderson; Sales-Manager, Frank T. Farrell.

### Nature-Studies with the Camera

A PROMINENT business man, who is also a painter of considerable ability, makes a camera his almost constant companion when afield on sketching-expeditions. It is a folding instrument of one of the smaller sizes, equipped with an anastigmat lens — a splendid little machine with which to obtain pictorial effects, yet one which is seldom so used. It serves as a record-maker, merely; to-day, perhaps, it registers the outlines of various elm-trees, clothed in their abundant mid-summer verdure — prints from these negatives will be carefully preserved beside the ones of these same trees taken last winter, when the slender, bare branches outlined themselves clearly against the clouded sky, and, again, in the spring when the tiny new leaves first made their appearance. Another day, perchance, a peculiar effect of lighting may be recorded; an unusual arrangement of ridges and puddles left by the rain on a country-road; a tumbled-down cabin, picturesque in its dilapidation; or an interesting character met by chance. The artist's album is filled with such as these, and all were obtained purely as studies — "Records of Nature's 'way,'" they might be called, and their careful and conscientious study helps this artist to know Nature in all her moods, as perhaps nothing else would. It is a pastime that should well repay its pursuit by any student with a love of the "Great Out-doors." — *V. F. C.*

### The Human Form

ALTHOUGH the camera is not quite so successful a medium as the painter's brush to interpret the human form, in the hands of master-workers it has yielded very artistic results, examples of which have occasionally appeared in PHOTO-ERA. See February, 1912, and June, 1913.

Ancient the human form, Lady Constance Richardson — a member of the aristocracy of England, and the mother of two children — who danced in shadowy draperies and with limbs untrammelled by clothes or conventions, has the following to say: "I think that most of the immorality of our so-called civilization springs from a false sense of modesty. The human body is the *chef-d'œuvre* of the Infinite artist, and we should not be ashamed of it. There must be something wrong with our bodies or with our minds, else we would not be ashamed of them. In either case we are to blame. The human form is the most beautiful thing in the world, when it is perfect as Nature intended it should be. The evil is in the mind that thinks evil, the perverted mind produced by a false civilization which has warped appreciation of the beautiful."

✍

WHEN a girl is as pretty as a picture it may be because she does her own developing. — *The Boston Herald*.

WITH the achievements amid physical and climatic hardships of such intrepid photographers as Ponting and Dugmore still fresh in the public mind, it may be interesting to chronicle the activities of a young and modest amateur camerist in the Arctic regions. We refer to Samuel Mixer, son of the eminent Boston surgeon, Dr. Samuel J. Mixer, who organized the Mixer polar expedition of Boston, which left Boston in March for Kamchatka, Siberia, and thence went to Wrangel Island—situated well within the Arctic Circle, north of Siberia. The party will collect rare specimens of birds, animals, fish, and fauna on Wrangel Island and on the Northern Siberia coast, and later will hunt polar bear and walrus, returning to Boston in October. W. E. Hudson, a newspaper photographer, of Seattle, who accompanies the party, has charge of the motion-picture apparatus. The photographic equipment includes 1,000 dryplates and 15,000 feet of Kinematograph film. The expedition is made in the auxiliary power-schooner, *Polar Bear*, the skipper of which, Captain Louis Lane, has been a navigator, trader and explorer in the north for several years. Samuel Mixer and his three brothers, like their father, are ardent explorers, and their home contains many interesting trophies obtained by them.

### F. R. Fraprie in the Black Forest

F. R. FRAPRIE, editor, photographer and author, has been spending the month of June in the Black Forest, Germany, photographing typical beauty-spots of that famous region, with the intention to use them as illustrations for his forthcoming book on this subject.

His message to this office, written on a postcard picturing the great Freiburg minister, is as follows: Freiburg, June 10, 1913. "Greetings from the Black Forest. I am making good business for America. Bought twelve rolls of Eastman film to-day. Nobody wants any other in Germany. Everywhere one reads: 'Kodaks hier zu haben.'" F. R. Fraprie.

### The Effect of Moist Hands

Editor of PHOTO-ERA:

In the article on "Pinholes," in your June number, the author states that he rubs off the dust from plates with his dry hand. I used that plan for quite a long time, as my hands are quite dry, and found that so far as removing the dust was concerned it was satisfactory; but during this time I would occasionally find a plate on which some areas were not sufficiently developed and consequently would print too dark and also lack detail. This did not often happen, but often enough to cause me much annoyance, and gave hard study to find out the cause.

In wiping the plates I wiped them from the center out towards the ends, and the center of the plate was where the trouble generally appeared, and I figure it out that it was the moisture from the hand where I first put it on the plate which hindered the developer partly from working.

I gave up using the hand to wipe with, and I have not had a case of this trouble since.

It is impossible that any one's hand should be absolutely dry under all conditions of health, weather and exercise; and if there is the slightest trace of perspiration on the hand, it ought not to be wiped off on to the sensitive film, as it surely would in using the hand to wipe off the dust.

WILLIAM H. BLACAR.

June 28, 1913.

A PLATE-HOLDER for portrait-cameras, constructed by A. Boesche, of Magdeburg, Germany, has recently been introduced in photographic Germany. This plate-holder has for its object the most rapid and simple change of ground-glass and two or more plate-holders. For this purpose the ground-glass is attached with two or more plate-holders to a circular revolving board which is attached to the rear of the camera. A pressure on the powerful knob of the revolving board is sufficient to move the ground-glass from the picture-plane and to replace it at once by a plate-holder, which may be already open, so that all that is necessary during this change is to open the shutter and make the exposure. With exactly the same rapidity as the first exposure, and by turning the changing-board, one can make successive exposures where several plate-holders have been provided. This device appears to be very practical for operators in the studio, and commends itself more particularly to professional photographers. It seems to commend itself for photographing restless children in their most attractive moments.

### Francis Joseph Honors Emil Bondy

HERR EMIL BONDY, manager and associate of the C. P. Goerz Optical Works of Vienna and Pressburg, has completed almost the entire optical equipment of the Austro-Hungarian army and Landwehr (militia). In this activity Herr Bondy has rendered great service to both military and industrial circles, which Emperor Franz Joseph has recognized by awarding him the Chevalier's cross of the Franz-Joseph Order. Herr Bondy has been for many years a director and auditor of the Royal-Imperial Photographic Society of Austria-Hungary.

### An Emergency Ground-Glass

If your ground-glass breaks when nine miles from anywhere, don't give up your day's work. A fair substitute can be made with a pocket handkerchief, and some match-sticks. Take out the broken pieces, unscrew the brass retainers of the glass, using a pocket-knife if no small screwdriver is at hand. Lay the handkerchief flat across the frame and fasten it in place with the brass retainers, using pieces of match-sticks to gain a pressure-bearing surface between brass, linen and the wood of the frame.

It is wise, when using a handkerchief as a ground-glass, to make all exposures with a small stop—at least F/11, and F/16 is better—if the lens be more than five inches in focus. For the handkerchief will not lie very flat and the focus may not be any too sharp at larger stops. First focus, then cut down the diaphragm and expose.

If you can get a piece of window-glass anywhere, it can be used instead of ground-glass, by clouding the surface. Any sand soap will do the trick; but the fine varieties made for hand-use or polishing, such as 11and Sapolio or Bon Ami, are best. Polish the surface of the clean glass with the cake of soap and a little water and allow the soap to dry on the glass. The result will be a temporary substitute for ground-glass which is not to be despised. But—a caution. If the normal position of your ground-glass is with the ground side in, towards the camera, in using soaped glass, turn the soaped side out and, after focusing, move the focus an amount equal to the thickness of the glass. Soap powder on glass will shake off, and make beautiful pinholes in negatives if it lodges inside the bellows.—C. H. C.

## LONDON LETTER

CARINE AND WILL A. CADBY

JUNE is the month for picture-shows in London, though not photographic ones. These bide their time till the autumn, when they burst upon the public, usually opening very nearly the same date. "Why not now," say the progressive members of our craft, "and catch the London season?" and one should like to think of a show when all the world and his wife are in town, but most of them maintain that the autumn is the right time. Photographic shows are expected then and crowds of neophytes come up from the provinces to see them and draw inspiration from the masterpieces exhibited.

This year, however, has been an exception, for Miss Helen Murdoch has just closed an interesting little exhibition at the Gallery of the Halcyn Club in Cork Street. Miss Murdoch comes from Boston, U. S. A., and is a Fellow of the Royal Photographic Society. She has that easy, friendly, attractive charm we are accustomed to find in our American cousins, and those who came to see her pictures usually found her in charge, and able to give interesting information about them.

The chief feature of her exhibition was a collection of Autochromes, and, as it said on her invitation-card, they were "Views of America, including the greatest wonder of the known world, the great Canyon of Arizona." Some of these showed some very wonderful, sensational ascents. In one is depicted a rugged and most casual looking little track up the sheer face of a mountain. It is difficult to realize that this intrepid little woman standing beside one, must have gone through all the operations of taking a  $6\frac{1}{2} \times 8\frac{1}{2}$  color-plate actually in this dangerous-looking spot; and she describes it all with a deprecating smile as if it were as easy as taking a snapshot in the garden.

Every picture-show is bound to interest photographers, but all cannot help them in the same way. For instance, there were those uncannily clever caricatures of Mr. Max Beerbohm at the Leicester Gallery. It is true photography might be used for caricatures (often is, no doubt, unconsciously), and it would be quite possible to photograph as well as draw Mr. George Bernard Shaw standing on his head, and to write under it, "I'm still doing it;" but the essence of a caricature is that it is poking fun at somebody, and if that somebody is in collusion with the artist, and has to give him a sitting, then all the humor would very quickly evaporate.

The most stimulating exhibition from a photographic point of view seemed to us to be that of Mr. A. Hugh Fisher's etchings at the Goupil Gallery. We knew Mr. Fisher some years ago when he used to come to the press-view of the Salon to do pen-and-ink sketches of some of the principal exhibits. We have often stood near him, making him talk—which he did well—and admiring the swift and sure way he worked. In his Canadian sketches we discovered almost a photographic quality so topographically accurate did they seem. His view of the mountains round about Glacier gave us a good idea of wild Canadian scenery. Looking at it with a photographic eye we saw his point of view must have been high, and we were right, for he told us how he had to climb up a very tall spiral staircase in a pavilion and was glad not to have to drag a camera as well.

The name "Alastair" has been on every tongue lately. The papers ask, "Who is Alastair?" and no one seemed able to answer the question. The exhibition of Alastair's works at the Dowdeswell Galleries was so effect-

ually boomed that every one went to see it. Some said it was Beardsley up to date, and certainly there is a family likeness in Alastair's fantastic decorative patterns, minutely woven into his designs, to some of Beardsley's later work. If this is what Beardsley would have done now had he lived, we prefer to remember him by his "Yellow Book" illustrations. Alastair's women are singularly unattractive, the sort one would instinctively avoid in real life, but his drawing is good, and the novelty of introducing patches of vivid primary color into schemes, many of which rely on the clever treatment of pure black for their effect, is astonishing.

To go from small to the big exhibitions, the Royal Academy is, we are bound to say, hardly up to its own usual, but not very high, standard. Every year there are more portraits hung in which the painters' sole satisfaction must have been to get them finished. They are pictures that have no pictorial interest for the public, mostly uncongenial work, done to order, and delivered, no doubt, with a sigh of satisfaction. *The Spectator*, commenting on this aspect of the Burlington House show, regrets that photography has "turned traitor and become 'artistic.'" It goes on to say: "The hope was generally felt nearly a generation ago that photography, with its increasing capacity to represent reality, would soon do away with pictures whose aim was 'to make things very like,' and that just as the mechanical pianoplayer has ended piano-playing that was only competent, so the photograph would end painting that had no life-spirit within it."

This it certainly has not done, as evidenced by the walls of the Royal Academy this year, and the present writers, having the welfare of photography at heart, are quite content that it should pursue its own career and find its own salvation, even if it lies in an "artistic" direction, rather than become the besom of the super-painters, with which they would sweep away the mediocre work of their brethren of the brush.

*The Spectator* reviewer, however, undaunted by the wilfulness of the first-born of photography (the black-and-white boy), still hopes that the second son (color-photography) will be more amenable, and to him he looks "to purge modern art of much of its impurities and dreariness. Color-photography is every year coming closer and closer, and its perfection is sure in our time. When it does come, there will be no need for such portraits as now hang on the line of nearly every room in Burlington House."

Another disappointing show is "The New English Art Club." Orpen has only a self-portrait, clever in its way, but not equal to his best work, and the great John has been content to contribute one single and not very remarkable picture.

*Photograms of the Year* is already asking for prints. It again urges intending contributors that if they will only send in their picture before the beginning of August, it will help the editor to get the book out while the two leading exhibitions are still open. Naturally, duplicates are preferred for reproduction, but the editor is quite willing to receive actual exhibition-prints (with properly filled-out entry-forms and fees) and forward them to the respective exhibitions on the sending-in days. This reminds us that both the London Salon and the Royal Photographic Society have issued the entry-forms for their coming exhibitions. The Salon has introduced the innovation of printing the particulars of entry in English, French and German—very necessary, considering how international the show has become. Exhibits for the Salon must be delivered to the agents (Bradley, 81 Charlotte Street, Fitzroy Square, London) by August 20. The last day for sending in to the Royal is August 1.



# BERLIN LETTER

MAX A. R. BRÜNNER

THE Imperial Statistical Bureau publishes every three months data regarding the import and export of every industry. During the first quarter of the present year goods of every description were imported to the value of 2,705 million marks, an increase of 23 millions over 1912, while the exports reached the high figure of 2,480 millions, which, compared with the corresponding three months of 1912, means an increase of 369 millions. As regards photographic products, the imports have decreased 85,000 marks while the exports have increased as much as 4,619,000 marks, — a remarkable figure. All countries have placed heavier photographic orders than formerly except Sweden, Belgium and the United States of America; while in certain lines, such as chemicals, films, lenses, raw paper, the last-named nation has purchased more than during the preceding year.

In some former correspondence I spoke about this important year of 1913, which will not be forgotten for a long time to come by patriotic Germans. One hundred years ago the whole nation rose in a terrible state of rage and the year 1813 marked the beginning of the new epoch —

the consequence of the Napoleonic wars. The present Emperor William II celebrated on the sixteenth of June the twenty-fifth anniversary of his reign, and his only daughter Princess Victoria has been married to the Duke of Cumberland. There was an endless chain of festivities, particularly as the Czar of Russia, the English royal couple, and a large number of princes, dukes, high officers and diplomats were present in the capital — an enormous task for the police. In spite of the latter, many hundred snapshots were taken by amateurs and others, while the cinematograph operators were also very busy.

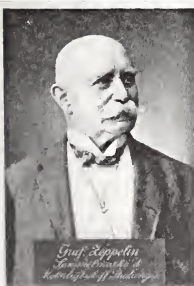
Our court photographers had a good time, for they often were asked to take pictures in the Royal castle at Berlin and Potsdam, in the barracks, officers' casinos, at the manœuvres and elsewhere. For several weeks our illustrated weeklies were filled with such pictures. The chance to take a photograph of three emperors in one picture must be considered a rare one.

Another festival has just been held which should be of interest to the scientific and photographic world, the twenty-fifth anniversary of the Berlin Urania. This is an institution which has no parallel in any country, considering its exclusiveness. The difficulties at the time of its foundation were scarcely to be overcome; but in spite of them and the prevailing pessimism the institute has developed wonderfully. A number of wealthy nature lovers created in 1888 the Urania with the specific purpose that it should have a democratic tendency, viz.: to give everybody, irrespective of his standing and education, the very best chance to become familiar with the wonders of nature and similar things, and this for a moderate charge. This is the more to be appreciated, as universities and other institutions are somewhat exclusive, and usually do not allow people to

attend their lectures unless they have passed the maturity examination. Emanating from the idea that any field of science can be studied much easier and more quickly with the help of pictures than by mere words, the projected lantern-slides have

always played a prominent role during these twenty-five years of useful activity of the Berlin Urania. In its exterior as well as interior it resembles an ordinary large theater; but the place of the stage is taken by a large screen for the pictures. As it is the best institution of its kind, only first-class photographs, mostly colored, are used, and even persons who are not interested at all in photography cannot but admire the brilliancy and beauty of these pictures. Certainly many have taken up this pastime as a direct result of a visit to that theater. In the meantime similar institutions have sprung up in the capitals of various countries, and in every case the Berlin Urania has been taken as a model; but none has succeeded in surpassing it. When the marvelous mystic power, electricity, was discovered, the first popular lectures were held there, and so it was with so many other discoveries and inventions. In 1890, Thomas Edison paid it a visit, and presented it with two models of his phonograph, which at that time proved a sensation. Edison has probably told his countrymen many nice things about the Urania, for two years later the steel king, Carnegie, placed a large sum at its disposal to found a theater after the German model.

During the first year 270 lectures were held and 98,000 people visited the institution. The present director is Franz Goerke, who occasionally lectures himself. He is also vice-president of a prominent photographic society. To commemorate this anniversary, a





fine illustrated book has just been issued. Lately the institute has added the achievements of color-photography and kinematography.

Two years ago I spoke of the development of the pictorial postcard in Germany, which industry, despite keen foreign competition, is still very prominent and, in quantity or quality, the product is not surpassed by any nation. Now a novel and similar industry makes its appearance, viz., the pictorial gummed label or "Advertisement-Seal," as we call it. We had a chance to see good examples during the paper industry exhibition in Berlin, while a special show of "Pictorial Seals" is held in the great art-city — Munich. The labels are oblong, being about three times the size of a postage-stamp, and are perforated and gummed. Every conceivable thing is reproduced upon them, plain or colored, such as landscapes, street-scenes, every regiment of our army, the navy, prominent buildings, churches, monuments, portraits of noted men, foreign-views, scenes from the fields of botany, zoology, geography, science, aeronautics, general sports, reproductions of paintings and sculpture, etc. While formerly such seals were made by the wood-cut process, now the autotype or heliogravure process is used, and superb little pictures are turned out. A new collecting fad has begun, and albums for that purpose, and in great variety, are on sale everywhere.

The use of such pictorial labels is manifold. They can be pasted on the upper left hand corner of your writing-paper or on the front or back of your envelope. Or you can turn an ordinary, plain postcard into a pictorial one at very small expense. Or you save these seals, classified or not, in an album as you do picture-postcards. These seals are not only excellently executed from the printer's viewpoint, but also artistic, and the frequent inspection tends to increase our artistic feeling. It is a fact that we can learn more about artistic photography by looking at pictures than by reading text-books and only the considerable cost for the former prevents us to obtain a sufficient number. But as regards those seals you can obtain for a few pennies several dozens and you can make up a large collection of a thousand pretty pictures for a small sum. One practical way for a photographer would be to collect such small pictures and classify them. When he wants to take a portrait he looks into his album containing only portraits and groups and he will see good examples of posing, lighting, and so on. If he is outside taking landscape views he should take with him a small album of his landscape or country-scenes seals and again search for good examples before making the exposure.

Among the amateurs and also the professionals frequent attempts have been made to fix the name "amateur photographer" in order to have a distinct separation from the professional class. As regards their work the distinction is rather hard, for the pictures of most amateurs are even better than those made in a studio by a man who makes a business of it. It is therefore necessary to look for another distinctive mark and such one would consist in the way of payment for pictures. This has been done here formerly but was unsatisfactory, for it produces competitors to the professionals. It is clear, if an amateur gives away his pictures free, he will find willing customers. As a large and profitable field for selling pictures is to be found in the weekly and monthly magazines, it was resolved at the last meeting of one of our prominent amateur clubs that the League of German Amateur Photographic Clubs urge the members of the various allied societies to insist that their pictures be paid for by the publishers of postcards, advertising-firms and others. It was agreed, however, that such publishers be excepted who issue photographic trade journals, and reproduce photographs without a fee, or

pay only for those that have been successful in prize-competitions. I think this proceeding is worth imitation, for cases have been reported where editors have paid nothing for an interesting picture, giving as the silly excuse that the making of the engraving is extremely expensive. If then the author of an illustrated manuscript insisted upon paying for the pictures or permitted the printing of the article without illustrations, the editors returned the whole material without a word of excuse. In other cases they offered payment to exactly the same amount which they would pay for text matter taking equal space, but besides they made the condition that the photograph should have never been published before nor should it be offered elsewhere for the next three to five years, an offer which should be rigidly refused. It would be well that the suppliers of illustrations, whether amateurs or professionals and of any country should give away nothing free and should maintain high prices. We have in Berlin a Society of Illustration-Photographers the members of which are forbidden to sell pictures below a certain sum. I understand that a similar society exists in England.

### Photographing in Italy

SOME time ago it was announced that in the Italian province of Cuneo, on the French frontier, photographing is not only forbidden, but any person found carrying a camera is liable to arrest and fine. Now comes the information that no camera will be permitted to be used in the vicinity of Lake Maggiore. The towns of Pallanza, Stresa and Baveno, which will suffer a loss of considerable business as a result, have petitioned the authorities to rescind the order, but it is not likely that the request will be granted. The military works about to be constructed appear to demand the utmost secrecy.

### BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

THE RUSSIAN EMPIRE OF TODAY AND YESTERDAY.  
By Nevin O. Winter. Illustrated. Cloth, \$3.00, net.  
Boston, U.S.A.: L. C. Page & Co.

Despite the fact that the present Imperial *regime* has not shown that spirit of toleration and freedom of thought, or spirit of liberty among the people, that was so auspiciously begun by Alexander II, the Russian Empire still continues to interest the tourist, student of history and the traveler. To the uninitiated, Russia is a great, unsolved puzzle; but to those who are familiar with the land of Ivan the Terrible and Peter the Great, the home of the universally admired Tolstoi, it possesses a charm and interest not to be denied. In order to appreciate really the people, their quaint habits and customs, their industries, religious ceremonies and daily life, no better opportunity can be offered to the stay-at-homes than Nevin O. Winter's absorbing book. It carries us in imagination to the very heart of things, bringing before us all that we most wish to know, from the simple life of the lowly peasant, to the Romanoffs. More fascinating than fiction, this delightful book holds the interest of the reader, who reluctantly lays it down with a deep sigh of regret that this alluring Empire is still unvisited. This book is charmingly and profusely illustrated, from photographs taken especially by the author.

# WITH THE TRADE

## A Dependable Shutter

It is a comfort to know that your shutter will invariably give exposures of uniform duration when set for any given time, whether the camera be held in a vertical or horizontal position. This is ensured in an Ilex shutter because the control of the speeds is accomplished through a "train of wheels." There is no air pump to retard the  $\frac{1}{2}$  second and slower and so the shutter is unaffected by heat, cold, dust or dampness. The Ilex Anastigmat, recommended for use with the Ilex shutter, is a three-focus, convertible lens, the front and back combinations being of different foci for long-distance work. It is an exceptional instrument at a moderate price.

## A Popular Lens and Paper

ONE of the most widely-read departments of PHOTO-ERA is that called "Our Illustrations," in which the complete data of making each picture reproduced are published. Those who have studied this department in the past will have noticed that Euryplan lenses and Wellington papers have appeared there frequently. What better assurance could there be of the pleasure which these products give to those who use them?

## An Opportunity to Sell Graflex Negatives

THE Folmer & Schwing Division of the Eastman Kodak Company is in need of several good, snappy Graflex negatives for 1914 publicity work. A great variety of subjects is desired showing advantages of the focal plane shutter for both slow and rapid exposures. Graflex users are requested to send proofs from negatives which they think well suited to advertising purposes. Accepted negatives will be paid for, the price depending upon the desirability of the subject.

## Colors for Tinting Photographs

IN choosing colors for tinting photographs, permanency must be ensured, the possibility easily to remove colors for the correction of errors must be thought of, and injury to the photograph by penetration must be avoided. Assur Colors possess these three desirable qualities to an eminent degree. They are light-proof, air-proof, as permanent as oil-colors, brilliant yet absolutely transparent, quick-drying, and all or any part of the colors may be removed with turpentine without injury to the photograph.

## A Distinction for Ernemann

THE King of Saxony has conferred upon General-Manager Heinrich Ernemann, head of the firm of the H. Ernemann Camera-Works, Dresden, the title of Kön Kommerzienrat (Royal Counselor of Commerce) for Saxony.

## A German Manufacturer Honored

DR. MORITZ VON ROHR, the scientific adviser of the firm of Karl Zeiss, Jena, has been appointed Professor Extraordinary of Medical Optics in the University of Jena.

## Your Vacation Camera

If you have not procured your new camera for the season, now is the time to write for an Ensign catalog. The Ensign line of cameras is complete in every detail and will, undoubtedly, interest you.

## "The Lens that Improves on Acquaintance"

This is the title of a booklet on the Verito lens, one of the most popular lenses made and placed on the market by the Wollensak Optical Co., of Rochester, N. Y.

The principal article was written by Mr. Arthur Hammond, of Boston, U. S. A., perhaps the best-known writer on soft-focus lenses in this country. In addition there are several shorter ones by such well-known photographic artists as Walter Burke, Sydney, Australia; Albert Kelly, Toronto, Canada; H. Oliver Bodine, Rochester, N. Y., as well as numerous short notes on this distinctive subject from artists throughout the world.

The twelve illustrations printed on the finest coated paper, are reproductions of Verito prints by Garo, Towles, Hammond, Weston, Miller, Maerz, Ellis, Ran and others. The rest of the book is made on hand-made Japanese paper printed in two colors and tied with silk.

The edition will be small, as the cost of each copy will be about twenty cents. Therefore, the book will not be sent out promiscuously, nor to dealers for distribution, but distributed personally at various photographic conventions, and to dealers' customers who may be interested in the Verito, and then only upon receipt of their request.

## The Value of a Catch-Phrase

"It pays to advertise" has become a hackneyed expression which everybody knows and thinks of seriously but seldom. That there is much truth in it, nevertheless, is indicated by the way in which clever catch-phrases, used in advertising, become by-words in conversation and are copied and imitated by less resourceful advertisers.

"There's a reason," first associated with a much-advertised breakfast-food, has since been used in many other connections and is often heard in conversation. "If it isn't an Eastman, it isn't a Kodak," is an expression with which, perhaps, we photographers are still more familiar. How many times have we seen positive and negative modifications of the same idea! The version of a well-known clothing advertiser, for instance, reads: "If it's at Brown's, it's correct; if it's correct, it's at Brown's."

That clever catch-phrases, such as the Eastman slogan, or "A little better than the rest," which occasionally attracts the eyes of PHOTO-ERA readers and expresses the aim of a growing firm in the conduct of its business, are advertising assets of great value, is indicated by the fact that upon seeing an imitation, such as that of the clothing-house already referred to, the mind immediately reverts to the original, if it is being given regular publicity. The psychological effect of all this is that a prospective customer thinks more highly of Eastman Kodaks and less highly of Brown's clothing. It pays to advertise, but the copy must be distinctive and original, as well as truthful, if it would be convincing and productive of the desired returns.

## A Famous Optical Center

CONSPICUOUS among the optical manufacturing centers of Europe is Munich, Bavaria, whose prestige is exceeded only by Jena. In Munich are situated the well-known optical works of G. Rodenstock, makers of the excellent and widely-known photographic lens, the Eurynar, constructed in several series.

The makers have just introduced an important modification of series IV. With the object of reducing weight, they have changed the four-lens to a three-lens type, obtaining at the same time the advantage of a reduced light-absorption, so that the new construction offers an ideal objective in respect to luminosity —  $F/4.5$ . As a result of perfect correction of chromatic and spherical aberration, astigmatism and coma, it gives brilliant definition to the very edge of the plate, while special importance is given to the uniform lighting of the whole field. The focal lengths of  $4\frac{3}{4}$  inches and upwards possess a fully utilizable opening of  $F/4.5$ . The reduced number of thin lenses of highly transparent glass makes this objective, with its accurate correction of all errors, an excellent lens for the fastest sport-subjects and for unfavorable lighting, as well as for indoor portraits and similar work.

## The Enlargement Problem

THE business of photo-finishing has assumed immense proportions in this country during the past few years, and because of the indifference or ignorance of the general public in regard to the technical merit of enlargements from small negatives, there are numerous firms who do a large and profitable business in turning out enlarged prints that are meretricious in the extreme — chalky highlights, muddy shadows, uneven and displeasing tones, and wretched definition. The price asked for such abominable work is the same as asked for high-class and durable prints made by reputable firms. The Sprague & Hathaway Company of West Somerville, Mass., have been in the business of making photographic prints for the trade — wholesale and retail — since 1874, and have won the highest respect of all for the uniform high quality of their work. In the department of bromide enlarging, the Sprague & Hathaway Company have achieved universal reputation. These prints, up to the largest dimensions called for, are superb and uniform in all the qualities that characterize strictly high-class work, and for high business-methods and promptness in executing orders the firm is unsurpassed. Dealers and also individual consumers should take notice and send for price-list.

## A Horrible Fate

ONE of our cotemporaries went out of its way to condemn the efforts of the professional photographers of Iowa to protect themselves against encroaching amateurs (semi-professionals) by seeking to have them licensed. We shudder to think of the fate that awaits these predatory amateurs if they should fall into the clutches of the "amateur-finisher."

## Agfa Book of Photo-Formulae

THE Berlin Aniline Works, 213 Water Street, New York City, American agents for the well-known "Agfa" products, announce the second edition of the "Agfa" Book of Photographic Formulae. Copies will be ready for distribution the 1st of September.

Sent only on receipt of an "Agfa" label taken from any of the "Agfa" products, together with 10 cents in stamps or coin.

## Europe the Goal of the Camerist

It may interest intending visitors to Europe to know that many of our friends have patronized by justifiable preference the Holland-America Line. These steamers take passengers directly to Central Europe, touching at Boulogne, north coast of France (about three hours' distance from either London or Paris) before reaching Rotterdam, whence a preliminary trip may be made through uniquely picturesque Holland. A glance at the map of Europe will show how direct is the route to Cologne, the Rhine, Berlin, Dresden, Switzerland and the rest of continental Europe.

The twin-screw steamers of the deservedly popular Holland-America Line offer every possible safety and comfort, equaling the best-equipped steamships of to-day, and the rates are very moderate. Those contemplating to cross the Atlantic should send to the agents, 21 State Street, New York City, for illustrated information, including the valuable pamphlet, "Holland as seen by an American."

## G. Gennert's Specialties

FOR both professionals and amateurs it is essential to obtain the best results. Nothing but the finest quality of chemicals should be utilized in their work. One need not fear to make a mistake in choosing Hauff's Metol, or, in fact, any one of Hauff's developers. G. Gennert, the American agent at New York, Chicago and San Francisco, will supply you with a little book free of charge, entitled "Hauff on Modern Developers," which contains many interesting formulae and much general information.

## Have You Tried It?

OUR friends, the Photo-Products Company, tell us that a great many readers of PHOTO-ERA have taken advantage of the special trial offer they recently made to send three dozen of Instanto paper or postals for a quarter. As a result, many customers have been made among the amateurs, to whom this high-grade paper has but recently been available. Instanto, as we believe we have already mentioned in these columns, is a very remarkable paper in many ways. It is not expensive, yet made on the highest grade of imported raw linen stock and of the best materials. The makers guarantee it absolutely in every respect.

This company is progressive enough to realize that methods a little out of the ordinary must be followed if it would bring its paper quickly and forcibly to the amateur's notice. Hence its liberal sample offer which it now follows by a still more generous proposition. Look up the makers' "ad" in this issue and you will find that they propose to send you prepaid, on receipt of \$1, two half-gross packages Instanto paper (size 4 x 6 or under) and one half-gross of Instanto postals. You select the grades desired and mention size of paper. Consider what this means. The assortment would regularly sell at about double the price they ask and then they pay express or postage. They appear to lose money on such a transaction, but will doubtless make enough new customers for Instanto to pay them well in the long run. We are sure that a large number of our readers will be interested, and we suggest that they act quickly before the opportunity has gone. Just mention PHOTO-ERA in your letter.

## A General Practitioner

A CONSPICUOUS figure among the commercial photographers of New York, on account of his extremely round proportions, is Oliver Lippincott. An "All-Round" Photographer, we should say.

# PHOTO-ERA

The American Journal of Photography

Vol. XXXI

SEPTEMBER, 1913

No. 3

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. *Always payable in advance.*

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WILFRED A. FRENCH, Ph.D., Editor; PHIL M. RILEY, Associate Editor  
KATHERINE BINGHAM, Editor, The Round Robin Guild

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

The Offering .....	<i>Gerhard Sisters</i> .....	Cover
Hamlet .....	<i>Lerski Studio</i> .....	116
A Snapshot in Central Park .....	<i>Dr. D. J. Ruzicka</i> .....	118
In Patras, Greece .....	<i>Dr. D. J. Ruzicka</i> .....	119
When We Were Little Boys .....	<i>Dr. D. J. Ruzicka</i> .....	121
The East River, New York .....	<i>Dr. D. J. Ruzicka</i> .....	122
"Fear not, little sister" .....	<i>Dr. D. J. Ruzicka</i> .....	124
"Pleasant it was when woods were green" .....	<i>Dr. D. J. Ruzicka</i> .....	124
In Bronx Park .....	<i>Dr. D. J. Ruzicka</i> .....	125
Deep in the Woods, Early Morning .....	<i>Dr. D. J. Ruzicka</i> .....	125
Self-Portrait .....	<i>Dr. D. J. Ruzicka</i> .....	128
A Pond-Scene .....	<i>Dr. D. J. Ruzicka</i> .....	129
In the Harbor of Venice .....	<i>Dr. D. J. Ruzicka</i> .....	130
Main Portal, New York Public Library .....	<i>Dr. D. J. Ruzicka</i> .....	131
In the Lee of the Breaker .....	<i>William S. Davis</i> .....	133
The White Portico .....	<i>William S. Davis</i> .....	134
High Cranberry .....	<i>Claude L. Powers</i> .....	137
The Winding Stream .....	<i>George S. Seymour</i> .....	138
Breaking Wave .....	<i>William S. Davis</i> .....	143
A Day in the Park — Second Prize, Park-Scenes .....	<i>Cornelius Westervelt</i> .....	144
The Swan — First Prize, Park-Scenes .....	<i>James C. Baker</i> .....	145
The Lake in Wade Park — Honorable Mention, Park-Scenes .....	<i>L. F. Uhl</i> .....	146
Falls in Rouken Glen Park — Third Prize, Park-Scenes .....	<i>Alexander Murray</i> .....	147
Faun's Leap Falls — First Prize, Beginners' Contest .....	<i>B. J. Weber</i> .....	148
Teapot Mountain — Second Prize, Beginners' Contest .....	<i>Charles Usami</i> .....	148
Through the Woods — Third Prize, Beginners' Contest .....	<i>F. G. Hammond</i> .....	148
The Offering .....	<i>Gerhard Sisters</i> .....	157
P. A. of A. Members at Kansas City .....	<i>E. J. Davison</i> .....	158

### ARTICLES

The Work of Dr. D. J. Ruzicka .....	<i>Phil M. Riley</i> .....	117
Commercial Photography on the Plains .....	<i>J. Clarence Norton</i> .....	121
The Status of the Amateur .....	<i>Claude Davis Millar</i> .....	127
Converting an Anastigmat into a Soft-Focus Lens .....	<i>John W. Gillies</i> .....	131
The Bromide-Gum Process .....	<i>William S. Davis</i> .....	132
Pencil-Colored Oil-Transfers .....	<i>Robert Demachy</i> .....	136
The Photographer, A Poem .....	<i>George S. Seymour</i> .....	139



HAMLET  
LERSKI STUDIO





# PHOTO-ERA

The American Journal of Photography

Vol. XXXI

SEPTEMBER, 1913

No. 3

## The Work of Dr. D. J. Ruzicka

PHIL M. RILEY

**A**MONG the names that stand high in photographic art-circles to-day is that of Dr. D. J. Ruzicka, a physician in New York City. Virtually unknown as a camerist two years ago, he has in that space of time made a place for his name indisputably among the very leaders of pictorial photography in America. This statement is no surprise to regular readers of PHOTO-ERA, who have seen frequent reproductions of his highly meritorious work; but that his maturity of conception and refinement of execution should be the result of only four years' practice with the camera is, indeed, a just cause for astonishment. To the editors, also, it is a pride and pleasure to know that Dr. Ruzicka attributes his remarkable success entirely to reading photographic literature, and that his first real inspiration was received from PHOTO-ERA.

Of course, Dr. Ruzicka is a man with the soul of an artist: were this otherwise, his achievements might have proved less notable, for he has never had the benefit of any special art-training, although he has been fortunate in having among his friends several artists of high repute whose criticisms have been very helpful. None of us is consulted regarding a place of birth, but Dr. Ruzicka was of an illustrious family, and it was his good fortune to be born in 1870 in Bohemia, not far from the splendid old city of Prague, with its many refining influences of art and literature on every hand. Although he came to America only six years later, these influences were not altogether lost upon him, and they had molded the character of his parents before him; his innate, latent instincts were those of an artist, even though he chose for his life-work the profession of medicine, and they needed only cultivation to make them bear rich fruit.

As a boy of six Dr. Ruzicka went to live in Nebraska, and there passed his childhood days. It seems reasonable to suppose that his early life in that region of vast open spaces

served to intensify his appreciation of the verdant nature of the East, to which he came in 1884. Since that time New York City has been his home, and since 1891 he has been engaged as a medical practitioner there.

In 1904, while experimenting with X-Ray photography, Dr. Ruzicka purchased his first camera, a 5 x 7 Korona, and took up photography as a hobby. Up to that time his favorite recreation had been chess-playing, in which he was very proficient. Although conscious that his photographic work was better than that of several friends who praised his efforts, he became dissatisfied with his attainments and after eight months abandoned photography completely. For several years his camera reposed undisturbed in a closet.

One day in the spring of 1909, while waiting for a subway train, Dr. Ruzicka happened to see PHOTO-ERA on the news-stand. It was the June issue, containing many reproductions of the work of Rudolf Dührkoop, with an article of appreciation by E. O. Hoppé. Dr. Ruzicka had never seen such pictures before; he bought a copy, and with it came the desire to make photographs again. From that day he became a regular reader and, stimulated by the articles and illustrations, his work began to improve. In his intense desire for mastery, progress seemed slow, indeed, in spite of hard work and honest endeavor, until two years later, May, 1911, he won second prize in the PHOTO-ERA competition with a picture entitled "A Stormy Day." That was the turning-point—the approval of authority which gave the needed encouragement for the far greater achievements that have followed. From that time on, prizes and Honorable Mentions have been of frequent occurrence and his work has been much in demand for camera-club and other exhibitions. This year several of his platinum prints from enlarged paper negatives have been exhibited in Montreal and Toronto, winning two bronze medals and several Honorable Mentions. Nor is this undeserved recog-



A SNAPSHOT IN CENTRAL PARK

DR. D. J. RUZICKA

dition, for Dr. Ruzicka's photographs maintain uniformly an exceptionally high standard of excellence and manifest an unusual versatility in subject and treatment. Compare "A Snapshot in Central Park," "When We Were Little Boys," "The East River, New York," "Deep in the Woods, Early Morning," and "Self-Portrait," for instance; they are widely varying subjects and each has its own characteristic and appropriate scheme of treatment.

Like many enthusiastic camerists, Dr. Ruzicka has supplied himself with several cameras, eight to be exact, with which to obtain the results he desires. But the cameras he uses most frequently are a 3A Kodak, equipped with a Zeiss-Kodak lens F/6.3 and a Compound shutter, and a 4 x 5 folding camera provided with a lens-board sufficiently large to take a 9-inch Smith Semi-Achromatic lens. Larger equipments, 6½ x 8½ and 8 x 10, he uses only when he goes out to photograph a definite, preconceived subject. A camera of the reflecting-type is included in the list, but this seems unnecessa-

rily heavy and conspicuous, and its extremely rapid shutter-speeds of little value in pictorial work. Dr. Ruzicka has learned, like many others, that much longer exposures than are ordinarily given may be made the rule and fairly sharp pictures result. In dull light he seldom gives less than 1/10 second at F/6.3 — often more, finding that if the figures are moving more or less directly toward or away from the camera, and if the proper moment is watched for, sufficient sharpness will result. In this connection, however, it is often seen in Dr. Ruzicka's work that a slight blurring of the feet and even the limbs helps to convey the impression of motion rather better than if all motion be stopped by a very rapid exposure.

Much of Dr. Ruzicka's work is an eloquent testimonial to the advantages of soft-focus lenses, yet, strange to say, he has obtained virtually the same results with rectilinear and anastigmat lenses, judiciously used. A large measure of his success he attributes to the constant employment of a few sterling supplies and the avoidance



IN PATRAS, GREECE  
DR. D. J. RUZICKA



of confusing experiments. For a considerable time past he has confined himself to Orthonon plates developed in Rodinal, the qualities of which he had become thoroughly familiar with. Development is by hand and rather less than ordinarily advised, but exposure is very full. If any doubt exists, two or three plates are exposed on a promising subject, varying the exposure by three or four times in each case, and it is usually found that the longest exposure yields the best negative.

Dr. Ruzicka is a firm believer in "straight" photography, and so very seldom works upon his negatives in any way to alter the relative values, nor does he indulge in combination-printing. His effects are obtained first by choosing days when light and atmospheric conditions are most favorable, and then by suitable exposure, development and a judicious choice of the printing-paper best suited to the purpose. His is the art of selection rather than of correction, and of the two it is the higher. Disappointments are many and a good idea must sometimes be staged before the camera several times before exactly the right result is obtained. For instance, "When We Were Little Boys" is the result of several trips to Prospect Park, and numerous plates were spoiled before this charming picture was added to his collection.

For the final print, Dr. Ruzicka prefers platinum paper printed by contact with large original negatives or with enlarged glass or paper negatives taken from small originals. In his most recent work he has used paper negatives. To make these, entails considerable time and patience, and, when such care is taken in obtaining the desired results, it is interesting to note that a physician's office at night is the only darkroom available. Does this not put many of us to shame who sigh for a darkroom that we may do work that is passing fair?

Above all else, Dr. Ruzicka is a master of atmospheric effect. Being a busy man he has found it necessary to make the most of spare moments, whenever they came, for the practice of his chosen hobby. The parks of New York City are the scenes of most of his photographic activities, and to them he has gone in sunshine and in storm, learning to photograph the varying moods of each with equal facility. His pictures are, therefore, an indication of the possibilities of park-photography and proof positive that it is unnecessary to go far from home in search of subject-material.

"A Snapshot in Central Park," perhaps his best sunshine-effect, is notable for its transparent shadows and the concentration of light upon

the children. "In Patras, Greece," also a sunshine-effect, is an eloquent example of what full exposure and short development will accomplish in subjects which present such strong contrasts as white buildings and heavy shadows. "When We Were Little Boys" could hardly be better; it is a triumph in genre — well posed, low in tone, with the highest lights concentrated and in just the right spot. "Fear Not, Little Sister," likewise a genre, but along different lines, is equally pleasing and proclaims its maker a master in the composition of figures in landscape.

"The East River, New York," undoubtedly the strongest print in the series, has been treated with rare skill; it seems to symbolize the fanciful appeal of the skyscrapers of the metropolis as well as the substantial character of the commerce which has provided the means to build them. "Pleasant It Was When Woods Were Green," "In Bronx Park," and "Deep in the Woods, Early Morning" — all record slightly differing aspects of sunshine through the trees. The two former again indicate an excellent appreciation of the proper placing of figures in landscape, while the latter is a charming example of spacing and separation of planes.

So strong a characterization as "Self-Portrait" seems the more interesting in that it is what its title implies. This print won an Honorable Mention at Toronto. An unpretentious little bit, "A Pond-Scene," it nevertheless possesses that charm which invariably distinguishes this man's work. "In the Harbor of Venice," where the bold lines of a sailing-craft are silhouetted against the misty outlines of Santa Maria della Salute, displays Dr. Ruzicka's mastery of mist-rendering. In spacing, too, this subject is superb. Another effect of mist, that of New York City on a rainy day, is revealed in "Main Portal, New York Public Library," with its strong silhouette of a flagstaff-base at the right.

Much more might be said in praise of these subjects, but each speaks for itself and none requires critical analysis to obtain for itself a high place among the pictorial achievements of America. We are pleased to present these pictures to our readers and proud to say that PHOTO-ERA influence has helped to make them.



Don't waste plates on pictures which violate any of the fundamental laws of composition. Composition is the bed-rock on which you must build your art. You cannot use color, as the painter does, to distract attention from your blunders in composition. — *W. B. Morrison.*





WHEN WE WERE LITTLE BOYS

DR. D. J. RUZICKA

## Commercial Photography on the Plains

J. CLARENCE NORTON

**I** AM a farmer in southeastern Kansas, where the prairie is only slightly rolling, with no hills or rocks, and only such trees as have been grown by man. It was once a part of the "Great Staked Plain," the home of the Indian and buffalo. Two overland military trails used by the Government in '49, when Kit Carson used to be the guide, cross each other only a mile from my farm.

During the three summer months when my boy is at home from High School, I do up my chores, and about 9 A.M. we start out with horse and runabout and travel over the country doing general commercial work at the farmhouses. Every farm is settled, has good buildings, many trees and is well stocked with animals. Each house has a telephone, R. F. delivery, and everybody is well-to-do. I live two miles from a town of 800, seven other towns being within a

radius of sixteen miles; and the nearest photographer is twelve miles away. Except the three months I travel in the country, I answer telephone calls and usually make appointments during the week, and this gives me all I can do Sunday. The proofs are mailed Tuesday and usually all orders are printed and filled Saturday.

My experience has taught me the kind of outfit to use, and I always carry with me, in the spring buggy, all the equipment I have ever needed, and have never yet been called upon to do a job that did not give satisfaction. As postcards and 8 x 10 enlargements are the only sizes I ever receive orders for, I use a 4 x 5 camera supplemented by an 8 x 10 enlarging-outfit left at home. Besides the 4 x 5 camera, which has a shoulder-strap, I carry a small grip which contains extra lenses, tacks, cord, focusing-cloth, toys, an extra tripod (telescoping alumi-





THE EAST RIVER, NEW YORK

DR. D. J. RUZICKA

num, with tilting-top attachment), two Nichols Professional Flashlight Outfits in waterproof leather case, a 5 x 7 background and 5 x 7 reflector. All these things are carried into a house from the buggy at one trip, and with them I can take any kind of a picture, day or night, and in any position.

I use an anastigmat lens working at F/6. 8 with a between-the-lens shutter, 6½-inch focus for double lens, and 11 to 13-inch focus for single lens, the bed being triple extension so as to use the rear lens alone. The lens-board can be moved up, down or sidewise, while the bed can be raised or lowered to give swing to the back, which is revolving and has two double levels. The revolving back can easily be detached and an extra focal-plane revolving back substituted, and when the focal-plane shutter is used the lens-shutter is set at F/6.8 and time. The extra back and seven double plate-holders are contained in the leather carrying-case, which has a shoulder-strap. In my grip I carry a set of wide-angle lenses which screw into the shutter in place of the anastigmat, and will cover 90°. By putting the auxiliary lens, sold as a Kodak portrait-lens, over the anastigmat, I have a modified wide-angle lens which focuses at thirty feet to infinity and is very useful. I have a three-times color-screen, one foreground ray-screen and one eight-times telephoto lens in the grip, also a range-finder which I made myself (three slotted pieces of strap-iron with one end turned up about an inch. These are held together with a loose rivet so that all three pieces shut together as one piece 6½ inches long, the rear end having a peep-hole, and when the two sliding cross-bars, each 2½-inches long, are put in position with their turned-up ends out, I can instantly get the range to set up a 4 x 5 with 6½-inch focus), several toys, viz., a cat, dog and picture-book, pincers, tack-hammer, push-pins, horseshoe-nails and all the little things needed, including a pint of wood alcohol. I ordinarily use only one flashlight when taking groups, but always carry two, as I sometimes need both. I use one flashlight-tripod to hold up the reflector, and usually tack up the background with horseshoe-nails; or I can use the flashlight-tripod for the background and have some one hold up the reflector. I also have used the flashlight-tripod many times to set the camera on, when a fence or shrub was in the way of the 51-inch tripod. This is easily done by having a 6-inch piece of strap-iron fitted to screw down onto the flashlight-tripod, and the strip holds the camera by a tripod-screw through another hole in the strip. The camera is fastened to the flashlight-tripod, carefully plumbed

and leveled, then the camera can be raised any distance up to sixteen feet. Almost always I raise it so that, by standing on my buggy-seat, I can get a view on the ground-glass, but several times I have had to run it up sixteen feet and use a step-ladder in order to focus. Many times I have obtained a bird's-eye view of sheep, hogs and cattle, which I could not get any other way in this level country. With this apparatus I have several times photographed a bird on its nest fourteen feet from the ground, and once used it to view through an open window in the second story for lack of space inside the room to set up my camera properly, and I got a good picture. My wooden folding tripod is carried in a flashlight case and the 14 oz. aluminum tripod is carried in the grip and comes in handy when children are photographed while sitting on the floor, as the camera can be set up only 12 inches from the floor or any distance up to 51 inches. The ball-joint, tilting-top attachment fits this tripod and the camera can be pointed down at a cradle, coffin, book or wreath on the floor, or up at the ceiling at any angle. My lens-shutter will not work well when the camera is pointed up and the focal-plane has to be used.

When traveling over the country on the first trip I leave circulars and a few views, timing myself and marking the time on the circular; then I take all views in the forenoon on one side of the road, and in the afternoon, when I return, on the other side, so as to have the sunshine favorable. A day or two afterward I make the views, usually taking twenty-four to thirty-six views in a day. When the views are taken, the pictures I left are collected and almost always I get an order for at least one dozen cards at \$1.00. Three days more are consumed in printing, and one more trip made to deliver and collect. When collecting I take farm produce at market prices, and must carry coop, basket and scales. I take twenty-four dozen cards on a trip, and one or two dozen enlargements are considered a small delivery. Of course, the circular I use is unique and intended to help rake in the coin. Much of my work consists of views of animals and pet stock, and frequently I have a job which I could not do if I did not carry a knocked-down box to do it with. I have the four sides of a box 36 inches square made of thin material, and painted red on one side and white on the other. These four sides are made to dovetail together, and the ends are held in place by small hooks and eyes. The box has no bottom, the green grass being used for a floor when white fowl or pet stock are enclosed, and my white reflector for a temporary



"FEAR NOT, LITTLE SISTER"

"PLEASANT IT WAS WHEN WOODS WERE GREEN"

DR. D. J. RUZICKA





IN BRONX PARK  
DEEP IN THE WOODS, EARLY MORNING  
DR. D. J. RUZICKA



floor when dark objects are confined. The top is made of 1-inch mesh-wire on a frame so sunlight shines in, and the lens sees the object through a 5 x 7 plain glass window on one side. I have to carry several 5 x 7 old, plain glass negatives, so if one is broken I can use another. When a white fowl or fowls, cat, pig or other small pet stock is photographed, the box is set up on the green grass with the red side in, and when dark objects are confined the reflector is spread down and the white side of the box put in. In this way a sharp contrast is secured. I always have a market price of \$1.50 each for any such view I photograph which is composed in an attractive manner. When I see a fine turkey, chicken, rabbit, dog, squirrel, coon or any other pet, I always make several views of them, and these have made me more ready money than anything I have ever done. I collect snakes, toads, lizards or anything I can get, and confine them at home until a view of a group can be had — a view where the objects are grouped in such a way as to attract attention.

Put a black kitten in a white box with a couple of mice or a rat, the sun shining on them and the camera ready for a snapshot, and many interesting views can be secured. The best thing I ever made, which sold for \$25, was a baby, jack-rabbit and a little chicken. I pushed them up close together and snapped them. The first time I got a splendid picture representing the rabbit whispering in the chicken's ear. A few hen's eggs were behind them to show their size. I could have sold twenty-five of these pictures if it could have been done honorably. Of course, one has to sign papers which prevent him from selling the same view twice. I once paid a boy to go with me and allow a white pet goat to butt at him in front of a red barn. I got several nice views, the last one being of a solar-plexus blow on the seat of the boy's pants which proved so severe that he quit. I healed his feelings by giving him \$1.50, and the several views I sold to a calendar company for \$1.50 each. I also have colts and these are snapped in harness when only a few days old, in as many positions as I can get them, including lying down beside a boy, whose head rested upon the colt, and many such poses. They all sell readily. I watched for three hours and got a flashlight of a group of sixteen skunks against a white house under which they lived. Had I space I could recount a great many such things which one should always be on the lookout for. Once I captured a large snake and kept it a week, getting many views of it while alive; then I had ladies hold it when dead. I drive an exceedingly handsome trotting stallion,

and parties hire him to ride or drive when having their pictures taken. A ladies' habit, saddle, bridle and my derby hat are needed, also the buggy for couples to sit in.

I double-print all my postcards, using Manning's Mats, H. B. & C., and I am such an expert at it that I make both exposures while the other card is coming up in the developer; thus each card has a beautiful border which makes a 4 x 5 plate print a handsome card. Without these, the 4 x 5 would have a white strip on the end of the card. I develop plates in a tray with duratol at 65 degrees to 70 degrees, using factor number 9, that is, if at 75 degrees the image will show plainly in 10 seconds, nine times this gives full development, 70 degrees takes 15 seconds for image to show, and at 65 degrees, 20 seconds. I load and develop in the dark beside a red light, rinse with a plate-lifter in a bucket of water and fix in a copper tank. I used to tank-develop, but quit it because fixing in the same tank for a year or two causes a deposit which cannot be easily removed, and sometimes causes fog. One and one-half minutes' development, using four plates at a time in an 8 x 10 tray, is quicker than twelve at a time in a tank, using a twenty-minute developer. This developer should be fresh for plates. Three ounces will develop six plates; add one ounce of water and it will develop twelve cards, doing the work rapidly. I have used many brands of developer, but this brand suits my purpose best. If used cold, it will crystallize and be useless. It must be warmed up to 75 degrees in winter and well shaken. There are many Kodaks here and I sell so many supplies that I secure the trade discount on my large orders, and get all my material at wholesale. Plates are prepaid in two-case lots, developer in one- to twelve-case lots, cards in 10,000 lots and hypo in 100-pound quantities. In exposure I use the rule 16 to 1 for deep shade from 10 to 3 P.M.; that is, stop F/16 and one second for deep shade, or F/8 and 1/2 second. Before 10 A.M. and after 4 P.M. for deep shade I double this. In sunshine I use F/6.8 and 1/50 to 1/100 second in summer, and 1/5 to 1/25 in winter, between 9 A.M. and 4 P.M., on low-speed work. In high-speed work the picture should be focused so as to occupy only about one-half of the plate, and in the center, 1/600 to 1/1000 on very high speed, at an angle of 45 degrees.

After every sunshine-view I take, of not more than four parties, I put on the duplicator and make a double picture, using stop F/16 and three times normal exposure. For example, if I snap a party fishing in the sunshine, I make a duplicate on one end of the plate.



# The Status of the Amateur

CLAUDE DAVIS MILLAR

WHEN the amateur can take photographs of average quality that please his friends, and they desire copies of them and offer to pay him to show their appreciation of his work, he often hesitates lest he overstep class-distinction. That is, he knows that to sell his prints might be considered unethical so far as amateur and professional photography is concerned; so he usually "putters" along and gives a lot of prints away, or he sells them so cheaply that no one could accuse him of professionalism. Now that is worse than if he came right out and declared himself, once and for all, a full-fledged semi-professional and ranked as such in that particular class.

In corresponding with the Editor of PHOTO-ERA, I chanced to mention that I had made photography my hobby; that I have no desire, whatever, to enter the field professionally. I simply delve in its mysteries for the love of it, and the deeper I go into the different processes the more interesting they become. I also mentioned how I try to figure the sensible side of my finances. The idea must have interested him, for I am in receipt of a letter asking me to incorporate my ideas in the form of an article to be published as a suggestion to others.

Having arrived at that stage in photography where I can finish a good, clear print and mount it neatly, I am called upon occasionally to furnish a few prints from certain negatives that please my acquaintances. If I take a picture of a ball-team, for instance, a dress-rehearsal, a flashlight of an amateur theatrical group, or even a snapshot of a foot-ball team in action, athletic stunts, bathing-groups, motor-car parties, even portraits on my own account for mere study and practice, I am often urged to make prints ranging in price from 25 cents to \$2.00 each (never by the dozen); the manner in which I distribute my work is such that even the professionals are friendly to me, and give me hints now and then; my friends are satisfied. Hence a few points as to the way I keep within the limitations of an amateur are here-with given as suggestions to others so inclined.

Last summer some young fellows asked me to make a group-picture of their ball-team on a certain Saturday afternoon. Like the hustling amateur, I was there ahead of time, the camera set up and ready for business. Had I been the only photographer on that eventful afternoon, I might have published the print along with this

article; but an incident occurred which is the foundation of my story and should serve as a practical hint to other amateurs. It is a little matter of principle which I endeavor to adopt on such occasions. As I waited there for the players to arrive, I chanced to observe a somewhat short, earnest-looking individual approaching in the distance, and carrying camera, tripod and the rest of the outfit. He naturally eyed my camera and then gave me a glance. This was my cue. Approaching him I asked, "Professional?" "Yes," said he. That settled it with me. I then asked, "Did the boys ask you around?" "Yes," said he. "All right," said I. "I am only an amateur and never compete with professionals. I'm going; and should the fellows ask any questions, tell them I couldn't wait any longer." We conversed until my companion understood me and showed his appreciation; I bade him good-by and went. A little financial loss to me, perhaps, but a profit morally. Those of my readers who can understand this little courtesy and will profit by it will, I am sure, never be ridiculed by members of the profession and will always be classed as amateurs.

Now and then, one meets people who do not care to be photographed in a studio. Every kind of persuasion is in vain. When meeting persons so constituted, cultivate their acquaintance and by all means photograph them. Before long an invaluable collection of negatives will have been obtained. From \$1.50 to \$2 a print can easily be charged if the retouching, printing and mounting are of high quality. If you cannot make a negative worth a good price, don't degrade the profession by doing cheaper work and at the same time advertise the fact that you are an amateur. That hurts, and is enough to make amateurs who are serious workers, and even professionals, rise up in anger against that particular class of amateurs who, just because they are amateurs, undersell in order to turn a hobby into a business, thus making it a source of pecuniary profit. This is contemptible, and I personally am in favor of compelling an amateur, who makes a practice of this sort of underhanded business, to pay a fine fitting the gravity of the misdemeanor. If his photographic temperament is such that he cannot learn to do first-class work, then he should not impair the chances of the more energetic professional workers by trying to sell inferior



SELF-PORTRAIT

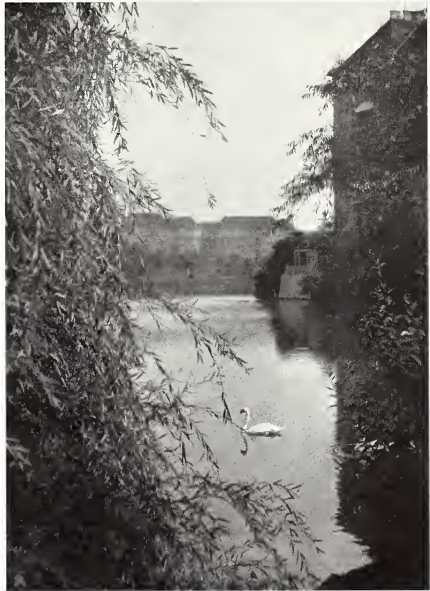
DR. D. J. RUZICKA

work at greatly reduced prices. This is a point I should like to dwell upon, as the pictorial and technical matter in our high-class photographic journals is intended to aid those amateurs, as well as professionals who are thinkers, reasoners and progressives, and to help them to a higher standard of efficiency.

After practising photography a little longer you may by chance meet a struggling amateur interested in the joy of photography. He may be a mere novice, a beginner; he has many things to learn and wants to receive instruction in exposing, printing and developing. He asks questions at the supply-store and bores the professionals whenever he can. He meets you — the advanced amateur — and you can assist him materially along the following plan. Do his developing and printing, explaining the details as you go along, but charge him the same price charged by the professional photo-finisher. Don't think of undercharging, just because you can afford to do so. Help to maintain standard prices and charge even more than the professional expert, if you prefer. You have a perfect right to do this, as you are giving personal

instruction, and, by using the best grades of material obtainable on the market, you naturally are, in a sense, a demonstrator for a certain manufacturer and eventually help to make sales of his particular goods.

Now a word as to the semi-professional; all photographic prize-contests should be open affairs. My argument for this is that, as a rule, advertised contests state that the prizes will be awarded for technical excellence, artistic conception, and tasteful mounting and general appearance as a whole. Some magazines advertise, "Open to amateurs only." That is utter foolishness and my reason for open contests is, that even a professional (one making a living by photography) is, in a sense, just as much of an amateur in art, as the mere amateur is in technical photography. They might even balance one another. The expert craftsman should cultivate friendly relations with the pictorialist, as it were. The professional is busy in studio-work, whereas the advanced amateur is interested out in the open. One is photographically inclined, whereas the other, we might say, is pictorially inclined. Their interests are different, yet the



A POND-SCENE

DR. D. J. RUZICKA

medium which both are using is the same. They do not, therefore, compete financially with each other, and should establish friendly relations. The professional ought to aid the amateur in improving his technique, in return for which the amateur should send him customers — persons requiring studio-work. This will eventually do away with the controversy regarding semi-professionalism in photography vs. professional photography, just the same as a musician is a musician whether he is a semi-professional musician or not. The old idea is nonsensical, and the sooner we learn that "one good turn deserves another" and both amateur and professional link hands to help one another and act on the square, just so soon will photographic manufacturers, supply-houses, studio-proprietors, professional workers and advanced amateurs be benefited by the consumption of more photographs by the general public. Experimenting will go on, demands for better work will require better apparatus and supplies, and the expense, a burden to the average advanced amateur, will

be lessened by utilizing the results of work through legitimate means.

Amateur photography is the foremost of all recreations; it is a great advertising-medium, as well. When one visits a place of interest, his prints are shown and he advertises that particular place. He should be at liberty to sell a few prints should occasion arise, without being hampered by that nightmare — the fear of being considered a semi-professional. Last, but not least, the first paragraph of this article should be remembered. Don't compete with the professional photographer and interfere with what is legitimate business, remembering the old adage: "Do unto others as you would have others do unto you." Be square and honest, aim to do good work, the best that is in you, consult some reliable professional and ask him to advise you what he thinks your work is worth, should you have an opportunity to dispose of it. Forget that photographs are usually sold by the dozen, and before long your hopes of better work and higher values will be realized.



IN THE HARBOR OF VENICE  
DR. D. J. RUZICKA





MAIN PORTAL, NEW YORK PUBLIC LIBRARY

DR. D. J. RUZICKA

## Converting an Anastigmat into a Soft-Focus Lens

JOHN W. GILLIES

**F**REQUENTLY one bewails the fact that his expensive anastigmat is limited by the very thing which made it expensive—its critical definition; and if just a little more softness were possible, a much finer quality of picture would result. As often said, "A good lens sees too much."

It will be noticed that in many cases the largest opening of the iris diaphragm still cuts off some of the glass of the cells, and if this diaphragm could be opened up a trifle more, the whole power of the lens, so to speak, would be brought into action. The lens would, therefore, work faster; but the uncorrected edges of the glass would be utilized with a corresponding loss of critical definition, and a certain degree of softness would be introduced with a tendency to increase the pictorial effect.

The method which accomplishes this is quite simple, and any camera-worker can do it, particularly if his lens is in the barrel. A small screw-driver and a file are the only necessary tools. Unscrew the cells and dismantle the shutter or barrel, as the case may be, and it will be found that a stop is all that prevents the diaphragm from opening up fully. With the file cut this stop back a bit, not too far, and put the shutter or barrel together again. The lens will now work at "overload," so to speak, and invariably the sharp, wiry definition will disappear at the wider opening.

I did this with a well-known anastigmat of 8-inch focus, increasing the speed from F/5.6 to F/5.2, and succeeded in introducing a slight softness which has been invaluable to me in obtaining the effects I sought.



# The Bromide-Gum Process

WILLIAM S. DAVIS

**A**LMOST from the beginning of my experience with photography I have been interested in the gum-process which, in spite of the criticism which has been leveled at it by some persons, is, for certain effects, the best printing-medium available in photography, presenting as it does the possibility of securing delicate variations in color, flexibility in results obtained, and last, but by no means least, in a properly-made print, rich surface texture.

In common with others who have employed it, however, the writer has felt its limitations in tone-rendering when trying to print from a negative showing a long range of tonal contrast, and the only way out of the difficulty is to resort to multiple printing, either by repeated coating with the gum mixture or by applying such a coating over a foundation print made by some other process.

Having met with some success in multiple printing by the combination of gum over bromide paper, the Editor has asked me to describe my experiments for the readers of PHOTO-ERA. First, though, it may be well to explain briefly the principles of the gum-process, for the benefit of inexperienced ones who may not be familiar with it.

When paper is coated with a finely-ground pigment mixed with a solution of gum arabic, glue, gelatine or similar soluble colloid, rendered sensitive to light by the addition of a bichromate, those portions which receive exposure under a negative are rendered more or less insoluble, after which the image so formed is "developed," or made visible, by washing away the unexposed portions.

From this it is evident that the strength of the shadows in a print depends upon that of the pigment coating, since development is a case of subtraction rather than addition.

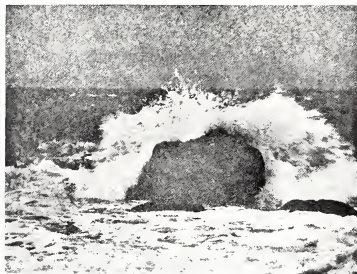
Now while the process is simple enough in theory, the practical difficulty met with when a dark coating is applied in the first place is to prevent the lighter tones from washing away

when the shadows are correctly exposed, owing to the fact that in the case of the former the light has not penetrated so deeply into the film, consequently the delicate tones, while composed of insoluble matter, lie upon the surface of a practically unexposed layer beneath, and as this dissolves, the surface has to go too. In the carbon-process this difficulty is overcome by attaching the exposed surface to another support and developing from the back; but as this does not appear practicable with gum, one must either build up the deeper tones by successive applications of a coating containing but little color, or else obtain the required range of gradation by reinforcing the single gum coating with a foundation image produced by some other, simple printing-process.

Platinum has been employed for this purpose successfully, but high cost (particularly when spoiled prints are counted), poor keeping-quality of platinum paper before exposure, and the necessity of daylight for both printings are factors against its use; therefore I tried the familiar bromide and gaslight papers instead, and found that they would take the gum easily enough, with the advantage of having perfect control over the degree of contrast obtained, besides



A — ROUGH BROMIDE FOUNDATION



B — GUM COATING ONLY



C — BROMIDE-GUM

"IN THE LEE OF THE BREAKER"

WILLIAM S. DAVIS

the possibility of making the foundation prints independently of daylight. Best of all, such a combination is not too difficult for workers of fair experience to manipulate successfully.

#### Making the Foundation Print

Rough bromide is the easiest to coat for the second printing, and for the majority of subjects is the best to use; but it is quite possible to lay a uniform coat of pigment on semi-matte papers. I present herewith illustrations of two subjects, "In the Lee of the Breaker," and "The White Portico," both being made on rough bromide.

When the main object of using a gum coating is to enrich the surface quality, the bromide print should be made with a full range of tone gradation from light to dark of nearly the desired strength — then only a very small quantity of coloring-matter will be needed to complete the work, the gum coating in such a case appearing more like a glazing over the silver image. To secure the full effect of pure gum, or when a decidedly different color is wanted than that of the foundation print, the latter must be only strong enough to give to the deeper tones the requisite depth they would not otherwise have;

the gum supplying most of the detail and gradation in the lighter portions.

To make the several steps clearer, I would again call attention to the illustrations. The one marked A shows the foundation print. B is a pure gum print on fine-grained drawing-paper, made just to show the strength of pigment used in preparing A for the second printing, the effect of which is seen in the finished picture, C.

As a matter of convenience in handling when applying the gum, it is best to use paper at least a quarter of an inch larger all around than the negative.

It is easier to secure accurate register in multiple printing if a printing-board is used instead of the regular frame; all that is needed being a perfectly flat battened board somewhat larger than the negative and covered with several sheets of blotting-paper. The sensitive paper is laid face up on this, then the negative is laid film down on the sensitive paper and the whole is kept in place with some thumb-tacks.

The silver image is best developed in a rather dilute solution and, after washing and drying, care should be taken not to handle the print carelessly before pigmenting, as even a slight



THE WHITE PORTICO

WILLIAM S. DAVIS

trace of greasiness upon the film will make it difficult to apply the gum evenly.

#### Preparing the Gum Mixture and Coating the Paper

The materials and tools required are simple, the list being: good lump gum arabic, ammonium bichromate, several tubes of moist water-colors, a stiff bristle brush (preferably of the "chisel edge" variety) about one inch wide, and a badger-hair blender. An artist's flat camel-hair "wash brush" of medium size is also useful at times when developing the coating.

The most expensive item is the badger blender, but one of medium size can be had for less than a dollar. A No. 7 round quill is to be had for

fifty cents, or a flat, knotted badger set in bone (made for grainers' use) can be bought at forty cents per inch. I use one of this latter style two inches wide, and find it large enough.

The coating is composed of equal parts of a gum arabic solution — one part gum in two parts of water — and a ten-percent solution of the bichromate, in which is mixed enough water-color to produce the desired strength.

The bichromate will keep indefinitely in an amber-colored bottle, but the gum solution should be reasonably fresh.

In making up the coating, take a very little of the clear gum, add a portion of watercolor, and rub up to a paste. For a black coating I prefer to use process black in place of ivory

black, although the latter will give good results. If a cool tint is desired, add new blue and a trifle of crimson to overcome any greenish cast. Warm black is secured by adding crimson or Van Dyke brown, or toning the foundation print before applying the pigment. Raw sienna with blue or black will produce pleasing greens. Many other combinations are possible, of course, but those who are best able to handle stronger color-schemes successfully do not need to be told how to obtain the tints wanted.

Having obtained the desired color, thin the pigment with the gum-bichromate solution until translucent enough to give just the depth needed to the darker portions of the picture. As this depends both upon the subject and strength of the foundation image, personal experience must guide one as to the amount of coloring-matter used. Perhaps the best way to find out approximately is to brush some of the mixture over the shadows of a waste print similar to the one about to be coated. When this point is settled, filter the mixture through thin muslin.

Coating is done by artificial or subdued daylight, the paper being pinned at one end to a board covered with several thicknesses of paper. The opposite end is then held in place with the left hand, and the gum applied with the bristle brush, using enough so that it will flow freely, brushing back and forth in all directions with some force until the pigment takes hold. Next, take up the badger blender and work over the surface quickly with an *up and down stippling motion*, which will remove all streaks. The paper is now set aside to dry in a dark place, and the blender washed before using again. It takes but a moment to dry the brush if it be shaken well and then whisked rapidly over a towel or palm of one hand, as badger hair does not retain moisture.

### Exposing and Developing the Gum Coating

Place the paper on the printing-board and the negative over it, as previously described, and obtain correct register by moving the negative about until the image coincides with that of the foundation print, which can be seen quite clearly; then pin down and expose to sunlight.

The time of exposure varies, of course, with the strength of light and opacity of negative, also to some extent with the surface of the paper to be used, a rough print requiring less exposure than one with a smooth or semi-matte surface, since the gum takes a firmer hold of the former.

The surf illustration on rough bromide received two minutes' exposure in direct sunshine near noon on a June day. Various degrees of

what may be called local contrast in each group of tones may be obtained by altering the time of exposure as well as the proportion of color used. A full exposure and pale coating will produce soft, flat effects, while less time and more pigment give the opposite quality.

Development consists in soaking the print in several changes of water to remove most of the free bichromate, then floating face down for some time, taking care at this stage not to allow running water to fall directly upon the film. If correctly exposed, the color should dissolve where the highest lights are in a few minutes, and the entire image should clear up in half to three-quarters of an hour without mechanical friction being applied; then all that remains is to remove the print from the water carefully and place face up on a blotter to dry.

If the image fail to clear in a reasonable time, warmer water may be tried, and if this fail, the only thing that can be done is to rub the film very gently with a soft brush. The most delicate texture, however, is obtained when the image is developed with the least possible aid from the brush, since much brushing gives the coating a dry, granular appearance. It is often necessary, though, to overexpose slightly and to do a little brushing, if one wishes to exercise any control over the high-lights, but in such a case the skilful worker will expose only just long enough to allow the coating in such parts to retain a slight hold upon the paper.

In conclusion, I have gone into details somewhat minutely to explain clearly the *why* as well as the *wherefore* of each stage of the work, that all interested readers may adapt the method to their personal requirements, rather than because of any special difficulties in the way.



Too often, when people speak of craft and technique, they forget that craft is only half of craft, and that it is worth something only when it is the direct expression of original feeling.



Just a word of warning to the ambitious worker who would compound his own flashlight-powder — DON'T. Think of the many brilliant men who have lost their lives in its manufacture, and pause. Even the very safest way known to experts in explosives, to compound flashlight-powder, is extremely hazardous. The novice, therefore, is urged to let the mixing of flashlight-powder severely alone. Really, it should be a misdemeanor for anyone to publish or furnish formulae for the making of a flashlight-powder except to an expert chemist.



# Pencil-Colored Oil-Transfers

ROBERT DEMACHY

[An exhibition by Robert Demachy is ever an event to attract marked attention, not only for the appreciation in which his work is held, but also for its originality; nobody does things quite like M. Demachy. The exhibition which he held recently in the Little Gallery of *The Amateur Photographer* and *Photographic News*, London, is quite as interesting as any in the past. Among the many splendid oil-transfer prints, exemplifying the manifold charms of this wonderful process, which owes its origin to M. Demachy, were twenty colored prints, the result of his recent experiments. They were so unlike anything which had been exhibited hitherto that, in response to many inquiries, he has consented to describe the method of their making in *The Amateur Photographer*, from which the following paragraphs are quoted. Certainly a new opportunity for pictorial expression now presents itself to those skilled in the use of crayons as well as in the technique of the camera; better still, it is a method which not only imparts character to the print but color as well. We commend this method to our readers, and should sufficient interest be manifested, a PHOTO-ERA prize-competition, similar to the watercolor competition in which prizes were awarded last month, may be the result. — *Ed.*]

THESE pictures are not transfers from oil-prints inked up by hand with colored inks; they are black and white transfers colored by hand, with Hardtmuth, Conté, or Faber or other similar crayons. Therefore the action of light has no more and no less to do with the *colored* result than in an oil-print inked up locally with inks of various colors — the only difference is that the pigment in my case has been added in a dry state to the finished black and white picture.

Of course, we have seen hundreds of hand-colored photographs on the market — bromides and platinotypes. I do not like them. Indeed, I have a strong dislike for that sort of picture. But about a year ago one of my intimate friends, Mr. Homère — a painter and also an aquafortist — showed me some charming drawings of his in fixed charcoal, colored in such a way with special crayons that not a particle of the charcoal picture was visible, though the underlying black image was evidently responsible for the modeling of the picture. In other words, the added pigment appeared to remain transparent towards form and not towards color, if black may be called a color, the influence of the charcoal black being perceptible only to the extent that it slightly lowers the tone of the added pigment without introducing any actually black accents to the general scheme. Mr. Homère suggested that, given the identity of both pigments — fixed charcoal in his case, transferred engraving-ink in mine, pure carbon in both — it was probable that results similar to his own could be obtained by similar color-work on a transfer substratum. After a few experiments we found that it was so, and by subsequent trials it was proven that the same work in color

upon a bromide or platinotype print gave totally different results — absolutely devoid of the quality which remains peculiar to colored transfers.

A platinotype on rough or semi-rough paper, and still more a bromide print — hand-colored — show quite distinctly the surface coloring, *as a surface coloring*. The pigment does not belong to the picture. But a hand-colored transfer on drawing-paper or Van Gelder paper gives one the sensation of a picture in color; the pigment appears to be part of the picture. It is because of this special quality, which has been noticed by a number of painters, that I believe it is worth while to draw attention to the colored prints on exhibition at "The A. P." Gallery, and to explain how they are made.

First of all we must bear in mind that the quality of the underlying black and white image is of paramount importance towards the final results in color. It is only after a certain number of experiments that we can ascertain what style of primary image is suitable to this or that color-effect. As a rule, all strongly-inked and heavy-shadowed oil-prints are ill suited to transfers intended for subsequent coloring. Delicate and cleanly-inked oil-prints give the best results of all. But the black and white image must in all cases be complete in the modeling, particularly if figure-work or nudes be attempted; otherwise the incomplete parts of the picture will have to be redrawn, and, unless the author is an expert draughtsman, it will show.

I have tried a quantity of different papers — Dutch, French and Japanese. The best ones for this particular kind of work are the Van Gelder hand-made papers, Nos. 40, 41, 31; the Arche white unsized paper, and the Ingres





HIGH CRANBERRY

CLAUDE L. POWERS

drawing-paper for charcoal drawing. Smooth or very finely-grained papers like the Canson drawing-papers take the color too evenly, and when worked upon too long show a waxed, shiny surface. One wants a certain roughness of texture—a tooth—for the color to get hold of.

The coloring part of the process does not require any special dexterity in drawing, for the underlying image serves as a guide to the pencil. But, of course, it is useless to attempt this kind of work without having seriously studied the laws of color. And one must have, more or less, what is commonly called an eye for color. For it is among delicate color-harmonies that success will be achieved.

The above-named crayons having been chosen on account of the transparency of their pigment, it follows that vivid color-effects like those of opaque pastel are impossible. And pastels are not suitable on account of their opacity. With

pastels it is a question of redrawing the whole picture.

That is why I have followed in my work the style of the eighteenth century "*dessins aux trois crayons*" and "*dessins rehaussés*"—without attempting to reproduce faithfully the colors of nature. My aim is to suggest colors, and it is interesting to note how well a faint tint of pigment can brighten up a monochrome print, and produce quite a distinct color-sensation, provided the surrounding tones are in proper harmony.

Of course, the resulting picture will be totally conventional, but what can be more conventional than the rendering of colored nature in black and white—when there is precisely no such thing as black or white in nature? Yet we have accepted this strange transcription. So there is no reason why photographers should not accept one which is still less conventional after all, for it is partly true.



THE WINDING STREAM  
GEORGE S. SEYMOUR





## The Photographer

No artist he, you say, at whose command  
No color springs, who dreams in monotone,  
Who holds a tarnished mirror in his hand  
And Nature's beauty limns in line alone.

A blackened box his palette is, his mahl  
A shaft of sunbeams stolen as they pass,  
His canvas but a shadow on a wall,  
His only brush a little piece of glass.

But O! he decks a wondrous architrave  
With mystic shapes half-seen that fleet away —  
A baby's smile, the light in Peter's nave,  
The last long glances of departing day.

*Geo. S. Seymour.*



## EDITORIAL

### From Pastime to Vocation

WHEN adversity knocks at the door of the breadwinner and he suddenly finds himself out of employment and without visible means of support, he is exceptionally fortunate if he have a hobby or a diversion to which he can resort as a source of livelihood. There is, perhaps, no hobby or accomplishment which, if the practitioner be a skilled technician, can be so quickly converted into a lucrative occupation as photography. If to this pursuit be added a degree of business-acumen — and capital is not always an essential — the prospect of success as a photographic specialist is bright, indeed. We have always contended that in the domain of labor there is always room for capable, willing workers, particularly in fields which are declared to be overcrowded. The trouble is that most young men, nowadays, bring to their tasks no proper qualifications, but rather a superficial knowledge combined with unwarranted conceit and arrogance. Hence, when they fail to make good, they attribute their disappointment to ill fortune or unfair conditions, but never to their own lack of efficiency.

To the earnest and well-equipped amateur photographer about to enter the professional arena, numerous openings present themselves. There is the vast domain of commercial photography with its manifold divisions. The business of photo finishing, for instance, engages an army of specialists, but many of these whose work does not measure up to a high standard should be replaced by competent, honest and reliable craftsmen. The right kind of newcomer can soon establish a reputation for high-class work and honorable business-methods, and thus win the confidence of his customers. With the business of finishing the amateur's plates and films, can be combined the making of bromide enlargements, colored prints and lantern-slides — work with which almost every practical camerist is familiar, so that there is enough to keep the photo-finisher busy most of the time. The scale of prices must be commensurate with the high quality of the work, and with the practice of the best business-principles there is every reason to anticipate profitable returns.

Then there is the department of general photography, which takes the practitioner to the scene of his activity — outdoor subjects, such as resi-

dences, grounds, domestic animals, equipages, automobiles; as well as outside and indoor views of homes, churches, schools, factories and public buildings; also monuments, statuary, family-groups and portraits, weddings, receptions, special meetings, dinner-parties, offices, machinery, furniture, merchandise and show-windows — made by daylight or flashlight. There is also the specialty of copying paintings, daguerreotypes and documents. Work of this sort is in constant demand from museums, private individuals, banks and the legal profession, and is usually well paid for. While it calls for special ability, this class of work is within the scope of almost any capable technician.

Another specialty which has proved to be lucrative is color-photography — the making of Autochromes, directly from nature, of open-air subjects, interiors, portraits, paintings, statuary, bric-à-brac and musical instruments. In connection with this work is "Autochrome-finishing," i.e., the developing and completing of Autochrome plates exposed by amateurs; and artistic productions by this refined and beautiful process often command high prices.

There are other opportunities awaiting the skilled and ambitious worker, almost too numerous to mention, including the several branches of natural history, illustrations for magazine-articles, coloring lantern-slides, photographs for the press and publishing-firms, and developing X-Ray plates for physicians. An important line of photography which has not yet been exploited by members of the craft is cover-designs for popular magazines, such as *Country Life in America*, *Travel*, and *House and Garden*. The former publication uses for eleven of its twelve cover-designs, during the year, reproductions of original photographs, which the publishers are able to procure only with difficulty, as no one makes them regularly. Positions as official photographers to corporations, museums, societies and private individuals are also to be seriously considered. Julian M. Cochrane, the talented photographer and colorist, for instance, is the official camerist of Burton Holmes, who is at present engaged in gathering material for his new lecture in the Hawaiian and Philippine Islands. Thus there is no lack of opportunity for the accomplished amateur photographer desirous to enter the field of professional photography.

# PHOTO-ERA MONTHLY COMPETITION

*For Advanced Photographers*

Closing the last day of every month. Address all prints to PHOTO-ERA, Monthly Competition, 383 Boylston Street, Boston, U. S. A.

## Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning pictures, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. If preferred, the winner of a first prize may have a solid silver cup, of original and artistic design, suitably engraved.

## Rules

1. This competition is free and open to any camerist desiring to enter.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Data-blanks will be sent upon request. Enclose return-postage in this letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff corrugated board*, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

8. The prints winning prizes or Honorable Mention in the twelve successive competitions of every year constitute a circulating collection which will be sent for public exhibition to camera-clubs, art-clubs and educational institutions throughout the country. The only charge is prepayment of expressage to the next destination on the route-list. Guilders interested to have one of these PHOTO-ERA prize collections shown in their home-city will please communicate with the Editor of PHOTO-ERA.

## Awards — Park-Scenes

*First Prize:* James C. Baker.

*Second Prize:* Cornelius Westervelt.

*Third Prize:* Alexander Murray.

*Honorable Mention:* F. E. Bronson, Mrs. C. B. Fletcher, Alice F. Foster, Frank V. O'Connor, U. Shindo, L. F. Uhl, Alice Willis, John Wray.

Special commendation is due the following contributors for meritorious work: Sam Avery, W. O. Borrow, Allen Frank Brewer, A. M. Clay, William S. Davis, G. A. Edwards, Henry H. Hess, Faith Ivimey, Suisai Itow, Leon Jeanne, Emil G. Joseph, Wm. Ludlum, Jr., R. Menochio, Claude Davis Millar, Henry R. Neeson, C. R. Niceum, Edwin A. Roberts, Harry B. Sherred, A. J. Voorhees, B. J. Weeber, A. S. Workman.

## Subjects for Competition for 1913

July — "Wild Flowers." Closes August 31.

August — "Marine-Studies." Closes September 30.

September — "Shore-Scenes." Closes October 31.

October — "Rainy Days." Closes November 30.

November — "Christmas Cards." Closes December 31.

December — "Home-Scenes." Closes January 31.



Photo-Era Prize-Cup

In deference to the wishes of prize-winners, the publisher will give them the choice of photographic supplies to the full amount of the prize (\$10.00), and a solid silver cup of artistic and original design, suitably inscribed, as shown in the accompanying illustration.

## To Our Friends

Just as you have consciously or unconsciously been benefited by participation in these monthly competitions, so your friends would also be spurred on to do better work and would be broadened in their appreciation of that which is best in photography — pictorial art. Tell them about these competitions, of the pleasure of rubbing elbows, so to speak, with their fellows, and of the satisfaction of winning a valuable prize strictly on the basis of relative merit. May we count upon you to "pass the word along"?



# THE ROUND ROBIN GUILD

*An Association of Beginners in Photography*

Conducted by KATHERINE BINGHAM

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free to subscribers and all regular purchasers of the magazine sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston.

## Shore-Scenes — September Competition Closes October 31, 1913

To the mind of the "Land-lubber" there is a mystery and charm surrounding all things pertaining to the sea and to "those that go down to the sea in ships."

Many of the most quaint and interesting old towns in New England are scattered along its rugged coast-line, and how large a part of their romance and history is inextricably intertwined with the sea! Their fine old homes were built by the great shipbuilders and owners in the old days of the "Merchant-marine," and the narrow, crooked streets of their waterfronts are full, not only of the fisher population of to-day but of landmark and legend of the good old days when the largest fortunes in all the country were being built up just here by the greatest merchants of their time.

The days are in the far past when the ships built here were sailing the high-seas and coming back to port laden with rich cargoes from China, Ceylon, India and the great ports of Europe; but ships are still built here that take lusty fishermen to the dangerous waters of the Grand Banks of Labrador and the fishing-grounds off "Georges."

The wharves and shipyards of such ports as Gloucester are rich hunting-ground for the camera as well as the artist with brush and pencil. Sometimes, indeed, the artist with his easel may add a needed bit of life to the view of some old dilapidated wharf, left now to its memories.

One sighs for the power to catch the colors in these wharf-bits, for the water is prone to be very green, and the wavering reflections of faded reds and blues in the old piles and buildings are as subtly charming in color as an old Persian rug.

On the wharves that are still in use there will be no lack of life, and interesting life it is! The gray-bearded old veteran of the seas is often found there, tilted back in his chair, his pipe in his mouth, spinning yarns with his old crony of the "biggest haul" or the worst storm; or, perhaps, mending his net, repairing his lobster-pots or helping the brawny son baiting the trawl. But whatever may be his occupation, he is almost always genially willing to aid the photographer in any way possible, even to the extent of being himself the "center of interest."

When a boat is just in and the "catch" is being unloaded, there is a wealth of material in the heaps of gleaming fish and the men at work cleaning, salting or packing them, while the boat itself is perhaps drying her sails and adding interest to the scene.

About the docks where boats are a-building there is much to interest the investigator. The towering skeletons are almost too suggestive of the bones of some prehistoric animal, yet they have a way of looking very picturesque notwithstanding.

But the natural beauties of the shore itself, outside the "man-made town" are, after all, the most attractive. Many things worth the while are to be found along the rugged, storm-beaten coast of New England. A rocky headland, perhaps crowned by an old evergreen tree, the scarred survivor of many storms, and so braced against the prevailing winds that even in the calmest summer day it has the look of being tossed in a strong gale, is an interesting subject, and during a storm or just afterward, when the skies are breaking, surf-scenes are at their best. It is exciting work to make such pictures as "Breaking Wave," by William S. Davis, and the beginner must be prepared for frequent failure, but such a success as this compensates for many failures.

Possibly a cleft in the rock presents itself where some thin layer of soil has given root-hold to a few hardy plants, and against a background of blue water and brown rock rise the silvery wand-like stalks of mullein or the fragrant wild rose, reminding one of Samson's riddle, "Out of strength cometh forth sweetness."

For one who likes to work out a figure-study, what a splendid setting could be found among these rock piles for a little group that would be full of the tragedy of the sea and of these cruel reefs: a mother and child with wind-blown garments gazing out to sea, or the old mother and young wife. This sort of thing must be carefully handled, however, or it will be merely melodramatic. It must not be too "photographic," but softened in detail and in tone, not taken in bright sunlight, but subdued, and with an effect of movement in the wind-blown garments.

Figure-studies of an entirely different sort may be had along the sandy beaches and the less forbidding shores. The trouble here will be to eliminate the crowds of bathers and other undesirable material. Many charming things can be found among the groups of children playing in the sand or wading in the edge of the water. The wet sand just at the water's edge gives beautiful reflections, and a small boy or girl, with bare feet and simple bathing or beach-suit, busily engaged with the lapping waves instead of interested in the camera, will make a fine subject for study.

Two or three more or less reluctant youngsters preparing for their first dip are fair game, and a group with pails and shovels at work in the sand may prove worth while, but there is nothing pictorial in a whole beach full of bathers and summer-resort spectators — avoid it, pass by it, forget it.

A tidal river furnishes a different type of subjects. At low tide groups of barnacle-covered piles, possibly reflected in pools or in wet sand, promise good material, especially when a good line of rocks or sedgy shore lends itself as a suitable background.

The salt marsh is another field where the picturesque may be successfully run to earth, especially when the grass is being cut and made into the quaint hay-stacks



BREAKING WAVE

WILLIAM S. DAVIS

so reminiscent of "the old country." The hay-makers with their high rubber boots and the two-wheeled carts make splendid subjects.

The little shanties of the lobster men with their litter of "fishing-gear" and boats may often be found accessible, and the genuine clam-digger is a great find; the civilian digging clams is quite another matter and usually far from picturesque.

Where the sand-dunes rise from the shore, tufted with waving sedges, still another class of subjects is to be found. Sometimes a road or path winds down to the sea, or the curving line of the dunes makes possible a composition of great simplicity and beauty. One difficulty in portraying this class of subject is its tendency to resemble a snow-scene, if not correctly handled.

If printed in sepia the effect of sand is much better rendered than if a gray tone were chosen. In fact, a brown print will give the colors of rock and sand in all shore-scenes somewhat better than any other tint.

The suggestions given last month as to exposure, care of camera, etc., are more or less applicable to this month's subjects. Naturally the exposure for dark rocks or buildings will be a little longer than for the sea itself, but the light at the shore is stronger than it is inland, even on such subjects as these, and some allowance must be made for it.

A heavy camera and a tripod are somewhat unwieldy with a foundation of shifting sand and, if one is used, a look at the level should be the last thing before exposure, as one leg of the tripod may sink.

Many prefer to use the hand-camera and resort to enlargement to give them what they wish for the final

product. This method has many advantages such as ease of transportation and manipulation, and if the original negative obtained is sharp and brilliant and an enlarged negative be made, the resulting print may be difficult to distinguish from one made from a direct negative. Then there is the financial advantage that only the successful work need be enlarged, and the inevitable failures may be cast aside with less regret.

However, there is a greater satisfaction in the use of the large camera, and the picture that is composed on the ground-glass and studied over in the making is likely to have a greater fascination for the maker than one that has been the result of less consideration.

### Spots on Films

Spots on films are often caused by a failure to notice the nature of the celluloid base, says *Photographische Industrie*. The non-curling quality of photographic film, as is known, is obtained by applying to it, in addition to the sensitized surface, a plain gelatine coating of equal weight on the back. Consequently, if spots of any kind occur on a film from any cause, both sides of the film should be examined and treated for their removal. If spots on the back cannot be got rid of, the only remedy is to remove the coating on that side entirely. That, however, must be done with extreme care, so that the celluloid be not scratched or the picture-side injured. The film must first be thoroughly softened. A horn or ivory paper-folder is the best thing to use to scrape off the coating; this should be followed by rubbing well with a wad of cotton.



A DAY IN THE PARK

CORNELIUS WESTERVELT

SECOND PRIZE — PARK-SCENES

## Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

J. K. — You can **clean bottles** long used for a metol-quinol developer by rinsing them out with a little hydrochloric acid and then washing thoroughly with water.

G. S. T. — Yes, you can **remove the waxed surface of an enlargement**. Benzine was probably the original solvent of wax, and you will find that pure benzine will remove it. Swab over the print with it, and then press between clean, dry, white blotting-paper and rub over with a warm flatiron, when the blotting-paper will absorb most of the wax. Repeat the process two or three times if necessary.

J. H. McH. — The best way to **mend a hole in a camera-bellows**, once it has been located, is to apply a small patch to the outside. A piece of leather the size of the tip of the finger cut from an old black kid glove and coated with seccotine is very satisfactory.

T. V. S. — These are all **names applied to color-sensitive plates**. Ortho- and iso-chromatic are names meaning virtually the same thing — sensitive to blue and green. Panchromatic colors are sensitive to blue, green and red, i.e. to all colors including yellow, since yellow is a mixture of red and green. All of these plates are

used in conjunction with a yellow screen, usually over the lens, to reduce the action of the extremely actinic blue rays. When the yellow screen is incorporated in the coating of the plate it is designated by such terms as non-filter, anti-screen, etc.

B. M. T. — Yes, **azol may be used in the tank**. Use 1 dram to 8 ounces of water. At a temperature of 60 degrees, development will be complete in twenty to thirty minutes.

S. C. A. — You can obtain a **portrait of a man lighting a cigarette** so that only the features and the outline of the hands are shown by holding an electric light bulb in the hands. Use a rapid plate and be careful not to overdevelop. An orange stain applied to the print lends realism to the effect.

R. E. W. — To develop **P. O. P.**, bathe the slightly-printed proof for one minute in a solution of potassium iodide, 10 grains to an ounce of water, then rinse for a few seconds and develop in the following: Water, 2 ounces; sodium sulphite, 20 grains; sodium carbonate, 30 grains; metol, 3 grains. Fix and wash as usual.

H. S. — You can make an **enlarged negative from a lantern-slide positive** if it be not too contrasty nor lacking in detail. Place the lantern-slide in the smaller end of the enlarger, where the negative is ordinarily placed, and in place of the usual bromide paper fix a moderately rapid plate. The exposure must be determined by trial. The plate, however, is likely to be twenty times or so faster than the paper, and this ratio may be made the basis of a first trial.

L. E. A. — You can **hold back the printing in a foreground tree-trunk** and thereby obtain greater detail in it by painting over the area on the glass side of the negative with Prussian blue.



THE SWAN

JAMES C. BAKER

FIRST PRIZE — PARK-SCENES







THE LAKE IN WADE PARK

L. F. UHL

HONORABLE MENTION — PARK-SCENES

### Print-Criticism

*Address all prints for criticism, enclosing return-postage at the rate of one cent for each two ounces or fraction thereof, to Guild Editor, PHOTO-ERA, 353 Boylston Street, Boston. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

F. B. — Your portrait head is well lighted and posed, but very poorly placed in the picture-space. There is altogether too much room above the head and at the back. Trim from the right until you just touch the line of the sleeve. This will "attach the picture to the frame," which is always a good plan. Then trim from the top to leave only a quarter of an inch above the head. The placing of the head so low in the space gives the person a dwarfed appearance.

B. P. — The arrangement of heads in your group is not pleasing. Four is a difficult number to compose satisfactorily. As you have it, there are two groups of two, each of equal importance. An arrangement of three and one is better. The one may be the center of interest with the three grouped heads turned toward it, so furnishing a unification of the whole.

R. E. — In your print entitled "A Gray Day" the atmospheric effect is admirable and the print an excellent tone to portray this subject, but the two tree-trunks

that cross the foreground seem about to fall out of the picture. Had the viewpoint been shifted a little to the left, then these trees would have been leaning into instead of out of the picture, and the upright line of the tree in the background would come near the right margin and support the lines.

A. M. P. — "A Country Road" is a pleasing picture in every way save one. The straight black shadow of an unseen tree lying diagonally across the foreground is unessential to the picture and attracts attention to itself, preventing the eyes from following freely along the sweeping lines of the roadway. At a different hour of the day this could have been avoided.

U. S. M. — "Autumn Morning" contains the material for a splendid picture, but the jet black foreground tree should be lighter in tone and show detail in the tree-trunk. If the picture were in this silhouette, such a treatment might be justified, but it is not. Interest centers in the swans in the middle-distance and the atmospheric effect of autumn haze beyond. Care must always be exercised not to attract undue attention to unimportant things. The negative should have had more exposure, but painting the tree-trunk area on the glass side with Prussian blue before printing will help matters.

E. A. S. — "Fishing on the Beaverkill" is well-composed, the figure being well placed in the picture-space, and the separation of planes excellent. The light birch tree-trunk high at the left should be toned down by local reduction of the negative. Because of the darker evergreen trees on both sides it stands out too prominently.





FALLS IN ROUKEN GLEN PARK  
ALEXANDER MURRAY  
THIRD PRIZE — PARK-SCENES





THROUGH THE WOODS F. G. HAMMOND  
THIRD PRIZE — BEGINNERS' CONTEST

### Awards — Beginners' Competition

*First Prize* : B. J. Weeber.

*Second Prize* : Chas. Usami.

*Third Prize* : F. G. Hammond.

In going through this collection of prints, a few faults were prominent. Most common among them were "bald-headed" skies, by which is meant absolutely white paper in the sky-space. However pleasing the picture may be otherwise, such a sky ruins it from an artistic standpoint because it is not true to nature. Clouds are desirable when they exist and are appropriate to the sentiment of the picture, otherwise a gray tone for the blue sky. The purchase of a three-times

yellow color-screen to place over the lens during exposure is one of the first steps toward successful pictorial photography. The screen is called a "three-times" screen because its use increases the necessary exposure three times normal.

Another frequent fault was the printing of landscapes and architectural subjects through masks. This treatment is to be discouraged, except in the care of portraits. Most other subjects are more attractive to the eye in simple rectangular form, and fanciful shapes should never be adopted unless they are necessary to carry out some well-conceived scheme of decoration, as when a photograph is used on a calendar or is to be transferred to china or a decorative panel or any object of art.



TEAPOT MOUNTAIN CHAS. USAMI  
SECOND PRIZE — BEGINNERS' CONTEST



FAUN'S LEAP FALLS B. J. WEEBER  
FIRST PRIZE — BEGINNERS' CONTEST

Still another fault was the "all-inclusive" photograph of which there were several. These subjects contained enough material for two or more pictures. No single thing was done justice and there was lack of unity because all were of equal or nearly equal importance. Successful camerists make it a rule of their work to take short views, excluding as many of the unessential things as possible. In this way bold, strong compositions are secured as well as unity.

Among the photographs of houses included there were several showing two sides in sunlight. This should be avoided because flatness and absence of stereoscopic effect is the result.

# THE ROUND ROBIN GUILD MONTHLY COMPETITION

## For Beginners Only

Closing the last day of every month. Address all prints to PHOTO-ERA, Round Robin Guild Competition, 383 Boylston Street, Boston, U. S. A.

### Restrictions

ALL Guild members are eligible in these competitions provided they never have received a prize from PHOTO-ERA other than in the Beginners' Class. Anyone who has received only Honorable Mention in the PHOTO-ERA Monthly Competition for advanced workers still remains eligible in the Round Robin Guild Monthly Competition for beginners; but upon winning a prize in the Advanced Class, one cannot again participate in the Beginners' Class. Of course, beginners are at liberty to enter the Advanced Class whenever they so desire.

### Prizes

*First Prize:* Value \$5.00; *Second Prize:* Value \$2.50; *Third Prize:* Value \$1.50; *Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

A certificate of award, printed on parchment paper, will be sent on request.

**Subject** for each contest is "General;" but only original prints are desired.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data.

### Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A *package of prints* will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Data-blanks will be sent upon request. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of stiff corrugated board, not the flexible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Why Every Beginner Should Compete

NEARLY every camerist secretly or avowedly desires to know how his pictures compare with those of other workers. If he be so fortunate as to have a friend expert in matters photographic, he can learn much from honest criticism. Barring that, his only recourse lies in photographic competitions in which he can match his skill with that of others.

The trouble with most competitions is that they place the beginner at a disadvantage. If advanced workers be allowed to compete, beginners have little chance to win prizes and so quickly lose interest after a few trials. In the competitions conducted by PHOTO-ERA this situation is provided for intelligently and satisfactorily by a plan which, when utilized to the full by beginners, amounts to a personal training in art and technique under the guidance of experts — a correspondence course, if you will, for it provides for growth in proficiency.

There are two monthly competitions in which prints may be entered with prizes commensurate with the value of the subjects likely to be entered. They are: The Round Robin Guild Competition and the PHOTO-ERA Competition. The former is the better one for a beginner to enter first, though he may, whenever it pleases him, participate in the latter. After having won a few prizes in the Beginners' Class it is time to enter prints in the PHOTO-ERA Competition for advanced workers. In this class the standard is much higher and the camerist will find himself competing with some of the best pictorialists — many of them successful Salon exhibitors in America and Europe.

As soon as one has been awarded a prize in the PHOTO-ERA Competition, he may consider himself an advanced worker, so far as PHOTO-ERA records are concerned, and after that time, naturally, he will not care to be announced as the winner of a prize in the Beginners' Class, but will prefer always to compete in the PHOTO-ERA Competition for advanced workers. In accordance with this natural impulse, it has been made a rule by the publisher that prize-winners in the Advanced Class may not compete in the Beginners' Class.

To measure skill with other beginners, knowing that there is no danger of being outclassed, tends to maintain interest in the competition every month, particularly with the knowledge that when the proper time comes there is an advanced competition to enter. Competent judges select the prize-winning prints, and if one does not find his among them there is a good reason. Sending a print which failed, to the Guild Editor for criticism, will disclose what it was, and if the error be technical rather than artistic, a request to the Guild Editor for suggestions how to avoid the trouble will bring forth expert information. The Round Robin Guild Departments form an endless chain of advice and assistance; it remains only for its members to connect the links. To compete with others puts anyone on his mettle to achieve the best that is in him, and if, in competing, he will study carefully the characteristics of prize-winning prints every month and use the Guild correspondence privilege freely, he cannot help but progress.

# Exposure-Guide for September

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

For other stops multiply by the number in third column

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
11 A.M. to 1 P.M.	1/50	1/25	1/12	1/5	1/3	F/5.6	U. S. 2	× 1/2
9-11 A.M. and 1-3 P.M.	1/40	1/20	1/10	1/5	1/2	F/6.3	U. S. 2.4	× 5/8
8-9 A.M. and 3-4 P.M.	1/30	1/15	1/8	1/3	2/3	F/7	U. S. 3	× 3/4
7-8 A.M. and 4-5 P.M.	1/20	1/10	1/5	1/2	3/4	F/11	U. S. 8	× 2
6-7 A.M. and 5-7 P.M.	1/15	1/8	1/2	3/4	1	F/16	U. S. 16	× 4
						F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. × 1 1/4; 55° × 1; 52° × 1; 30° × 1 1/2.

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most tele-photo subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood- interiors not open to sky. Average 48 indoor-portraits in well-lighted room, light surroundings.**

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used.

To photograph an open landscape without figures, in Sept. 4 to 5 P.M., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/20 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/20 \times 4 = 1/5$ . Hence, exposure will be 1/5 second.

For other plates consult Table of Plate-Speeds. If a plate from Class 1/2 be used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/40 \times 1/2 = 1/80$ . Hence, exposure will be 1/80 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
ROYAL PHOTOGRAPHIC SOCIETY	Aug. 24 to Oct. 4, 1913	J. McIntosh, 35 Russell Sq., London, W. C., England
LONDON SALON OF PHOTOGRAPHY	Sept. 6 to Oct. 18, 1913	Bertram Park, 5a Pall Mall East, London, S.W., England
INTERNATIONAL PHOTOGRAPHIC EXHIBITION IN GHEENT	April to November 1913	P. Limbosch, Commissioner, No. 3, Place Royale, Brussels
GENERAL PHOTOGRAPHIC EXHIBITION IN FRANKFORT, O. M.	October 1913	Photographic Club, Frankfort, O. M.
COLLEGE CAMERA CLUB, EFFINGHAM, ILL. PHOTO-ERA Prize Pictures	July 15 to Sept. 15	Illinois College of Photography, Effingham, Ill.

## Notes on the Use of Exposure-Meters

FOR those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Full directions for use are given with each outfit and the manipulation is very simple. An actinometer or exposure-meter is a very useful adjunct to

one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

For a practical and lucidly-written article on the use of exposure-meters, at all seasons of the year, see PHOTO-ERA, January, 1912.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.

Lumière Sigma (Violet Label)  
Wellington 'Xtra Speedy Extreme

Class 1/2, P. E. 128, Wy. 250, Wa.

Barnet Super-Speed Ortho  
Cramer Crown  
Eastman Speed-Film  
Ilford Monarch  
Imperial Flashlight  
Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.

AnSCO Film, N. C. and Vidil  
Barnet Red Seal  
Central Special  
Defender Vulcan  
Ensign Film  
Hammer Special Ex. Fast  
Ilford Zenith  
Imperial Special Sensitive  
Seed Color-Value  
Wellington 'Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.

American  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Hammer Extra Fast, B. L.  
Imperial Non-Filter  
Imperial Orthochrome Special Sensitive  
Kodak N. C. Film  
Kodoid  
Lumière Film and Blue Label

Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Vulcan Film  
Wellington Anti-Screen  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.

Central Comet  
Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Defender Ortho  
Defender Ortho, N.-H.  
Eastman Extra Rapid  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

Class 2, P. E. 78, Wy. 120, Wa.

Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Half-tone  
Seed Process

Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome



# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE front cover of this issue is embellished with a picture which exemplifies the artistic activity of a studio which during the past few years has attained a high place among its American contemporaries — that of the Gerhard Sisters, St. Louis. This prominence is due entirely to exemplary methods of technique, business and publicity — based, of course, on rare artistic talent. The portrait of the little girl, classified by the PHOTO-ERA jury which selected it as a genre, is typical of the beauty and refinement of pose and style which characterize the portraits of this popular establishment. A further reference to this interesting picture will be found elsewhere in this issue. Data: professional studio; 11 x 14 Seed 30; pyro; Bausch & Lomb-Zeiss IIC Tessar; 12-inch focus; multiple gum, three printings; print for reproduction, 11 x 14 sepia platinum. The picture appears also on page 157.

Frontispiece, "Hamlet," a strongly individualized character-study by Helmar Lerski, who, on account of the unusual dramatic quality of his work, was one of the central figures in the working-studio at the Kansas City Convention. Data: February, 2 P.M.; professional studio; light from one window; Voigtlander & Sohn portrait-lens; stop, F/7.

What data of the admirable series of illustrations by Dr. D. J. Ruzicka are available, will be found in Phil M. Riley's appreciation of the artist, pages 117-120.

The spirited marine-study, page 133, forms part of an article on the gum-process, by W. S. Davis, the well-known accomplished artist.

"The White Portico," same artist, page 134, is a gum print of great beauty. Data: Front of Baptist Church at Mystic, Conn. Taken at 1.05 P.M. in August. Sun partly obscured by passing clouds. Exposure 1 second. Stop F/16. Ingento A filter on single achro. lens of 6½-inch focus. Cramer Inst. Iso plate, 3¼ x 4¼. Print, bromide-gum from 6½ x 8½ enlarged negative.

The well-laden branch of high cranberries, page 137 is from Claude L. Powers' well-stocked portfolio of flower- and fruit-studies, but with the light less carefully distributed than his work.

George S. Seymour, as PHOTO-ERA readers are well aware, is as capable with the pen as with the camera. As poet, however, he comes to us for the first time, and his graceful tribute to the photographer, page 139, is a worthy companion to the pictorial creation on the opposite page. The two form an harmonious ensemble like a classical tone-poem in music. The spontaneously-expressed suggestion of prime interest in this satisfying composition — due, evidently, to the natural chemical result of intensity of illumination — is particularly worthy of note. Data: 3A Folding Kodak; B. & L. R. I. lens; at F/16; Eastman N. C. film; M. Q.; 6 x 10 bromide enlargement.

The superb illustration of a shore-scene picture, page 143, again exemplifies the fertility of W. S. Davis' wonder-camera. He has shown by both picture and pen that for the camera to interpret the movement of water, whether in falls, waves or surf, is not to try to arrest motion by means of a high-speed shutter, but rather to give an impression of movement (using a medium-speed shutter) without sacrificing the general outline of the object. Mere arrested motion of a dashing wave, which shows every drop clearly outlined, may be a technical feat, but it has no artistic value. We advise workers

interested in marine-photography and, incidentally, in the "Shore-Scenes" competition, which closes October 31, to read, even reread, Mr. Davis' practical and illuminating articles, accompanied by numerous superb illustrations, in PHOTO-ERA for August, 1908, entitled "Surf and Seashore Photography"; "When the Sun is Low — Seascapes," July, 1910, and "Marine-Studies," July, 1911. Data of "Breaking Wave," page 143: October, 9 A.M.; sunlight on wave; single achromatic lens; stop F/11; 1/50 second; 3¼ x 4¼ Inst. Iso (backed); enlarged Studio Cyko.

## The Photo-Era Monthly Competition

THIS, our most recent pictorial contest — Park-Scenes — yielded a large number of satisfactory entries. In spite of this, there were many efforts which were not obvious illustrations of the subject — perfectly plain to the contestant, but to no one not familiar.

The second-prize picture, "A Day in the Park," page 144, is a very logical arrangement, which might have been improved with the willing cooperation of the models as regards the color of their apparel as it takes its harmonious place in the landscape. In this respect, little fault can be found, provided the section containing the group of trees at the right were eliminated. At present the central figure and the nearby tree are both too strongly accented by their extreme blackness and disturb the otherwise restful ensemble. This scene, rearranged, and aided, possibly, by these suggestions, would gain in simplicity and repose. Data: October, 1912; bright sunlight; 4 P.M.; Standard Orthonon; pyro; lens at F/16; 1/5 second; print, Carbon Sepia.

The first-prize picture, "The Swan," page 145, proclaims its worth by simplicity, dignity and effectiveness of arrangement. Data: November, 1912; 4 P.M.; fairly bright; Hammer Blue Label; Pyro Acetone (Cramer) Tank; Goerz Dagor; at F/6.8; 7-inch focus; 1/4 second; 4 x 5 Century Grand; enlargement on Artura Carbon Black, Rough Matte with soft-focus lens.

L. F. Uhl's typical park-scene, page 146, heads the Honorable Mention list by reason of the pleasing human element and good pictorial proportions, although it cannot be denied that the entrance at the left is a trifle awkward. Data: May, 3.30 P.M.; hazy sunlight; Ernemann Pocket 2¼ x 3¼ with Aplanat Lens; at F/9; 1/100 second; Eastman film-pack; pyro, tank; enlarged on Carbon Buff.

Alexander Murray's tastefully mounted view of an important scenic feature of Rouken Glen Park, Glasgow, page 147, is a delightful addition to this contest, and fully merits one of the prizes. A city-park does not usually offer a water-fall of such magnitude and beauty as the one in Scotland's great university city. As many of PHOTO-ERA readers may not know of this charming pleasure-spot, we quote Mr. Murray's description:

"On my recent visit to Scotland I made a second trip to this famous glen, particularly to get this picture with a stand-camera. When there the previous week, I had only my old Bull's-Eye with me, although I got some good pictures that day, too. A few years ago, Sir Hamilton Corbett made a gift of this large estate — mansion-house, stables, gardens and everything to the city of Glasgow as a public park. The mansion-house, situated near the foot of the glen, is used as a 'Tea-

Room.' After a scramble through the glen, which is certainly one of the most beautiful in Scotland, it is most refreshing to have a cup of tea in the large, cool rooms and, while admiring the fine wainscoted walls and ceiling, one is charmed with the strains of a mellow, old pipe-organ coming from the music-room on the further side of the great hall."

Data: August 22, 1911; 3 P.M.; bright light; Premo 4 x 5 Camera; B. & L. Rapid Univ. Lens; 6½-inch focus; stop, F/16; ½ second; Imperial Special Rapid Plate; Amidol; enlarged to 8 x 10 on Eastman P. M. C. Bromide.

## The Beginners' Competition

THE patron of this department is at the stage of camera-activity through which many an advanced worker happy in the acquisition of prize-awards has passed, although he may be loath to admit it. We must, all of us, be ready to extend a willing, helpful hand to the striving and inexperienced worker, not scorn his early efforts nor discourage them, just because they may not evince artistic perception or technical superiority. We pointed out recently that very often the work of comparative beginners had shown astonishing excellence in composition and execution, and that in the space of less than two years from the very first exposure they had joined the ranks of prize-winners. It is, therefore, needless to resort to the familiar quotation about little acorns; our friends young in camera-experience would surely resent it. Indeed, the early endeavors, as reproduced on page 148, are likely to elicit more words of commendation than of criticism.

The most successful of this trio — by B. J. Weeber — betrays genuine artistic perception and good technical ability. There is little doubt that he aimed to picture the waterfall, but included a goodly portion of the cliff at the right to act as a foil or because it looked attractive. There is a lot of fine material here, but an excess for the good of a permanently satisfying picture. If its author were to cover up parts of his picture corresponding to three-quarters of an inch at the right and one and one-quarter inches at the top in the reproduction, he may discover that, thus abbreviated, it will be rid of objects which formerly detracted from the fall, and at once become a complete, harmonious and well-balanced composition. An attempt to apply a similar experiment to the cliff, in order to produce an equally pleasing result, will not prove so successful. Data: September, 1912; dull light against sun; 4 P.M.; Standard Plate; 2 seconds; Rodinal; 4 x 5 Century Camera; stop, U.S. 8; Cyko Studio print.

The next best production in this contest — "General" — is "Teapot Mountain," which is an admirable example of uphill perspective. The foreground is very interesting, but the mountain — which is the climax of the upward movement — with the trees which cluster near its base, make the entire picture appear top-heavy; there is not enough to support the upper half. Suppose we cover up one inch of the foreground, including the large stone at the left, and also a little more than half an inch of the ghastly, monotonous sky; then note the result! Is this not an improvement? Data: February 1, 1913; light, clear; Kodak Zeiss, F/6.3; at F/22; ½ second; plate; M. Q.

In the third-prize picture — "Through the Woods" — the beautiful trees on each side of the road captivated the camerist, evidently; but the result is a sharply defined symmetrical design of little enduring interest to the beholder. If the road had been the prime object, then the camera should have been placed at a point farther ahead and a little to one side, with a color-screen

on the lens to include any existing clouds. If from the top of the present picture about half an inch, or even five-eighths of an inch, were to be removed and the white sky lowered in key (in the printing), a more pleasing result would be obtained. No available data.

The Convention-group, made in front of Convention Hall, at Kansas City, July 23, 1913, gave the photographer, E. J. Davidson, of Kansas City, Mo., much trouble, as such affairs generally do. However, the technical part has been exceedingly well done. Some, whose likeness was unusually successful, assert that it was because they riveted their gaze upon one object, and not upon the lens, during the revolution of the Cirkut Camera. It will be noticed that the group is divided in two sections — pages 158 and 159 — without encroaching upon the face or figure of any person in the center. Data: 10-inch Cirkut Camera; 24-inch Turner-Reich lens; at F/15; 9:30 A.M.; bright sun; taken in the shade of the building; ½ second; pyrosoda; Artura Carbon Black. The white letters, "P. A. P.," at the top of the left-hand section of the group should read, "P. A. A." — Photographers' Association of America.

References to "The Offering," page 157, will be found at the beginning of this column and on page 159.

## Fog Bands on Spool-Films

WE have recently had a good deal of trouble in tracing the cause of bands of fog across spool-film, the bands being somewhat sharply defined and about half an inch in width. So well defined, in fact, were the edges that it was obvious the fog was not produced on any given section of film at the time that section was in position for its exposure. The fact that only occasionally did the fog band appear, suggested some minute ingress of light, so that when exposures were made in fairly quick succession fogging was absent, but when the camera was carried for some considerable time in a strong light — no case being used — the cumulative effect of this minute trace of light was apparent in development. It was ultimately found that a small piece of wood had broken away where the spool-winder was attached, and through this tiny aperture light was passing by reflection and re-reflection. The light passed between the wound portion of the spool and the metal roller over which the film passes, and this accounted for the comparatively well-defined edges. In such cases the old expedient of placing a light inside the camera is almost unavailing, for the light was too feeble to have any effect on the film except during a prolonged period; and, further, only a minute bulb could be placed in the spool receiver. One moral is that the camera should be carried in a case, even if only a light waterproof affair, and this is particularly so when working in the brilliant sunshine of an English June such as we have just enjoyed. — *British Journal of Photography*.

## Developing Stale Bromide Paper

THE spring issue of the *Journal of the Photographic Society of Philadelphia* gives a method for developing bromide paper a year or more old, intended to avoid the muddy prints that usually result. Mr. M. Richard Witt is sponsor for it, and he has found that reduction of the sulphite and amidol to about one-third the usual quantity is the best course to pursue:

Water	8 ounces	250 c.c.
Sodium sulphite, anhydrous	30 grains	2 grams
Potassium bromide, 10 per cent solution	10 drops	10 drops
Amidol	10 grains	0.6 grams

# ON THE GROUND-GLASS

## Earning a Passage to Rotterdam

As an example of what a skilled, practical amateur photographer can do in an emergency, the secretary of a well-known camera club in New York State, seized with a sudden desire to see Holland, embarked on the *Rotterdam* of the Holland-America Line, July 1, last; but, belated, was obliged to hire a tug to chase the steamer until he came up with her in The Narrows. When the purser asked him for his ticket he could not deliver it, for he had lost it, together with his letter of credit and ready money (about \$20). It was useless to telegraph, but he succeeded in convincing the purser of his responsibility. He looked over the passenger-list, but discovered no one that he knew. *Que faire?* He offered to make views of the many superb apartments of this magnificent ship, groups of the officers, the several long and roomy decks with their lines of passengers comfortably stretched out in their steamer-chairs, chatting, reading or resting; but such pictures had already been made by a notable New York specialist. The weather was fine, open-air games were in progress and many of the passengers provided with cameras amused themselves by taking snapshots. Our camerist brought forth his own equipment—a specially-fitted postcard reflex camera, obtained permission from the passengers concerned, and exercised his utmost artistic ability. In the evening he developed his exposures—there was a convenient darkroom on the ship, electrically lighted—and made prints on development-paper which created a sensation on account of their unusual technical beauty. Pretty soon he was invited by other passenger-groups to make pictures, and in three days—remember that he charged big prices—he had cleared enough to pay for his passage to Rotterdam! He made more; for in the capacity of photo-finisher he did a lot of work for amateurs who were eager to ascertain the results of their efforts. Arrived at Rotterdam, after a novel but pleasant and profitable experience, he succeeded in adjusting the matter of the lost or stolen letter of credit, obtained an adequate supply of dryplates in the city, and made his projected photographic journey through the country of canals, windmills and interesting people, and which proved to be one of glorious results.

## The Haunted Darkroom

Four plates only did I have, all of which I exposed on the new R. B. tiger at the "Zoo." Being developed two days later, the first came up as the portrait of a placid-looking old lady, whom I had never seen; the second tiger plate proved to be a still-life of a bunch of flowers and some scattered numbers of the *PHOTO-ERA*; the third was the representation of a strange baby, crying vigorously, and the fourth was a snapshot of a dog chasing a cat. I won't attempt to describe my feelings. I said nothing to any one, but tried in vain to think out a solution of this mystery. About a week afterwards I received a package, by messenger boy, containing four excellent enlargements of my tiger, and a note from Charley to this effect:

"Dear Uncle Ed.: It was a case of substitution, with Aunt Sue's aid. Am I forgiven? Did it take?" I replied: "Thanks. You are forgiven. It certainly took."—*E. B. G.*

## An Unnecessary Warning

"THE story of the ignorant woman photographer returning a standard portrait-lens because it made the image of her sitters appear upside down on the ground-glass is very good; fine! But look out, Mr. Editor, that the rest of your Ground-Glass paragraphs do not turn out in the same way—upside down in veracity."

*H. H. H.*

Never fear, dear friend and well-wisher; our veracity is not likely to be impeached. Besides, the anecdotes in this department are taken from the ground-glass of a reflex-camera, where, as you know, the image is always right side up!

## Cubism in Photography

Columbus, Ohio, July 8, 1913.

Editor of *PHOTO-ERA*:

Gentlemen: I am sending you enclosed a work of Art (Futurist and Cubist and Secessionist *Et Al*) entitled "A Cat Jumping Over Some Magazines in a Storm."



A CUBIST PHOTOGRAPH

Data: July 4, 1913, circum 2.30 p.m., bright sunlight tempered by a young tornado that had been blowing across the incandescent gates of Hades most of the day.

Subject: House Cat (Yeleeped Hooigan), who has a large aversion to having his "picture took."

Artist: Ahem-Perpetrator. Your unworthy and wrathful servant, who had pursued aforesaid cat with malicious intent for nearly an hour.

Magazines: *PHOTO-ERA*, *Camera* and *American Photography*. Added reason for cat's perturbation, criticisms of prints in aforesaid magazines.

Time of exposure: Just while artist was hurling camera at cat.

Yours truly,

G. E. OVERTON.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by PHIL M. RILEY

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Daylight Development After Fixing

CONVINCED of the practical value of this order of processes, M. Victor Cremier, a well-known photographic worker, has written a book on the subject for amateurs, entitled "Le Développement en Pleine Lumière, Après Fixage."

M. Cremier advises the use of a rather slow plate exposed four times as long as would ordinarily be the case. Fixation is begun in the darkroom in a two-percent solution of hypo. After five minutes or so the dish is brought out into full daylight and, when the plate is thoroughly clear, or a little later, it is washed thoroughly. While the duration of ordinary fixation should be about double the time required to produce an appearance of clearness, a somewhat less-thorough fixation yields better gradations by this method.

The developer consists of two stock solutions:

A. Silver nitrate .....	62 grains	4 grams
Water (distilled).....	7 1/3 drams	25 c. c.

Add to this gradually, stirring meantime:

Ammonium sulphocyanide .....	370 grains	24 grams
Water .....	258 ounces	75 c. c.
Sodium sulphite, anhydrous .....	185 grains	12 grams
Hypo .....	77 grains	5 grams
Potassium bromide, ten percent solution .....	8 minims	1/2 c. c.

When dissolved, filter and preserve in a yellow bottle, as it deteriorates under the action of light after a time.

B. Metol .....	31 grains	2 grams
Water .....	4 1/4 ounces	120 c. c.

Dissolve and add

Sodium sulphite, anhydrous, 154 grains 10 grams

For use, mix 85 minims (5 c. c.) of A and 4 1/4 ounces (120 c. c.) of B. Rock the tray during development until sufficient density is obtained. Should there be any sign of turbidity of the solution, rinse the plate and place in a fresh bath. When the required density is obtained, wash and dry in the usual manner.

A plate-lifter should be used for development, because the solution will stain the hands a dark brown.

## Detanning Negatives Hardened with Formalin

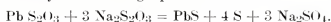
As it sometimes happens that negatives that have been treated with a formalin hardening-bath require reducing or strengthening, says *Photo-Woche*, it becomes necessary to restore the solubility of the gelatine film. This may be done by oxidation by placing the plate in a ferric oxalate solution and exposing it to the light. By chemical action the ferric salt becomes changed to a ferro-salt liberating free oxygen which unites with the formalin and is dissolved from the film.

## Enlarged Negatives from Autochromes

SEVERAL American workers have made an Autochrome the intermediate positive in producing an enlarged negative from which to take a large monochrome print. An ordinary plate cannot be used because the granular effect of the Autochrome would be very apparent. With an orthochromatic plate and a four- or five-times color-screen, however, this effect will be eliminated and the resulting negative, if carefully made, will be as good as a direct negative made with a color-screen, and all the colors will have been recorded in the enlargement in terms of their respective color-values.

## The Chemical Composition of the Lead Salt in Toning and Fixing-Solutions

It is well known that the white precipitate of lead sulphate which results from the mixture of salts of lead with sodium hyposulphite redissolves in an excess of the hypo. If the solution is allowed to stand for some time, a black precipitate containing lead is deposited, the composition of which — as heretofore accepted — has been found to be incorrect. The reaction is best expressed by the following equation:



## A Handy Fitting

WE have at various times impressed upon photographers the importance of keeping an enlarging-apparatus ready for immediate use, but have often been met with the objection that a special bench in the darkroom is necessary if a lot of time is not to be wasted in clearing away other articles. This difficulty may be overcome in a very neat way in even a small darkroom by having two small shelves or large brackets at the two ends of the room over the sink and at a height of about 5 feet from the floor; on one of these the lantern is kept and upon the other the easel or drawing-board for fixing the paper; between them is a removable pair of rails made of light scantling upon which the lantern or easel slides; an empty box, which turned on end will serve as a seat while developing, elevates the operator to a convenient height for working, while the sink below is kept quite clear. Care must be taken to prevent light escaping from the lower part of the lantern, or fog may be caused during development. In the case which we are describing the arrangement was not over the sink, but over the filling-in bench, but the principle was the same — that of utilizing otherwise waste space. It is obviously a great convenience to be able to leave an enlargement ready focused while a sitter is taken, and to be able to resume the work without loss of time. Under the ordinary system the making of an enlargement is often put off till the last moment or the work put out, although the necessary apparatus is ready to hand, but not handy. — *British Journal of Photography*.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## Photographers' Association of America

33d Annual Convention, Kansas City, Missouri, July 21 to 26, 1913



### The Kansas City Convention

THE thirty-third convention of the Photographers' Association of America was held, as announced, at Kansas City, Mo., July 21 to 26, 1913. The attendance was not so great as predicted; for the great distances to be traveled in order to reach the convention city, the generally unsettled condition of business, and scarcity of ready money were, perhaps, not fully considered by a sanguine official board and an enthusiastic photographic press. But the West was well represented; even turbulent Mexico sent a number of representative craftsmen. The total number in attendance was over two thousand—including about twelve hundred photographers—which, but for the Ohio-Michigan Convention only ten days later, at Cedar Point, Ohio, and the New England Convention, September 2, 3 and 4, would certainly have been larger. The program was carried through as planned, excepting that at one of the studio-demonstrations E. E. Doty substituted for F. Schanz, whom illness prevented from attending the convention.

#### AN INNOVATION

The one great innovation, and well worth the journey to Kansas City, was the Working-Studio. An inspiration on the part of President Townsend, it was planned on a large scale, hence the Reception-Room was a small hall and accommodated easily a number of demonstration-counters or tables and a crowd of visitors, the studio proper a miniature amphitheater with stage below, and the other departments correspondingly spacious and convenient. The working-studio was, in fact, a regular, practical portrait-establishment in full operation. Everybody who took an active part in this illuminating object-lesson gave his or her best efforts, and justly earned the gratitude of every member of the Association. Here they are, once more—Katherine Jamieson, Blanche Reineke, Belle Johnson, Emma Gerhard, Maybelle Goodlander, Clara Louise Hagins, E. E. Doty, Elias Golden-sky, C. R. Reeves, Geo. G. Holloway, Frank W. Medlar, Helmar Lerski, H. P. Dexheimer, J. R. Zweifel, Ednard Blum, Charles Wallinger, W. S. Lively, C. L. Venard, Donald Baker and R. L. Hunter.

#### THE PRINT-EXHIBITS

Competent judges who had carefully examined the various print-exhibits made by manufacturers pronounced them of surpassing artistic merit and judicious in variety of subjects. It was a positive joy to study the beautiful collection of pictures—positives on paper

and on glass—assembled by the Hammer Dry-Plate Co., the Eastman paper divisions, the Seed Dry-Plate Co., the Central Dry-Plate Co. and the Ansco Company. The official picture-exhibit was interesting, but for artistic excellence and distinction below the high standard of the Association. For this reason, perhaps, the series selected for publication in the Association Record did not attract much attention. They were chosen from the following studios—B. J. Falk, Gerhard Sisters, A. F. Bradley, Belle Johnson, Bessie L. Meiser, Ethel C. Standiford, Ryland W. Phillips, Brock Koonce, S. H. Lifshey, Helmar Lerski, Sarah F. T. Price, The Camp Art Company and Bell's Studio.

A review of the artistic merits of the Association print-exhibit, from the pen of David J. Cook, will appear in October PHOTO-ERA.

#### THE ASSOCIATION RECORD

The Association Record, to be published in book-form toward the end of August and to contain a full report of the proceedings of the Convention and half-tone reproductions of the pictures selected by the jury—G. Hammer Croughton, Joseph Knafel and J. E. Voiland. A copy will be sent free to every member of the Association whose dues for 1913 have been paid. There will probably be a few extra copies which may be available to former members, at a price covering actual cost of printing and postage, if they will address Treasurer Dozer, Bucyrus, Ohio. The photographic press will, therefore, confine itself to publishing only a condensed report of the Convention's official activities.

#### THE WOMEN'S FEDERATION

The women members of the Association carried out the work they had mapped out, and more, too. Their splendid efforts were the subject of complimentary remarks on every possible occasion. They elected officers, for 1913-14, as follows: president, Pearl Grace Loehr, New York City; 1st vice-president, Clara Louise Hagins, Chicago; 2d vice-president, Maybelle Goodlander, Muncie, Ind.; secretary-treasurer, Sarah F. T. Price, Mt. Airy, Pa.

#### THE CONGRESS OF PHOTOGRAPHY

This body accomplished much important and beneficent work under the highly efficient leadership of its president, Manly W. Tyree. By vote of the Association, the Constitution was amended so that the Congress will henceforth assume the responsibility for all the





THE OFFERING  
GERHARD SISTERS





P. A. OF A. MEMBERS PHOTOGRAPHED IN FRONT OF

legislative work and the internal affairs of the Association whose only official acts will be the selection of officers and the next place of meeting.

#### PERMANENT SECRETARY

Another important innovation in the history of the P. A. of A. was the substitution for the regular secretary of a permanent and paid secretary, to be chosen by President Charles F. Townsend, Past-president Benj. Larimer and Past-president George W. Harris. The salary is \$2000 the year, and all incidental expenses — stenographer, traveling, circulating print-exhibitions, etc.

#### THE NEW EXECUTIVE BOARD

The officers for 1913-14 were elected as follows: president, Manly W. Tyree, Raleigh, N. C.; first vice-president, W. H. Towles, Washington, D. C.; second vice-president, Homer T. Harden, Wichita, Kansas; treasurer, L. A. Dozer, Bucyrus, Ohio. The secretary, permanent and paid, to be chosen by a specially-appointed board. It was somewhat unusual, as well as significant, that W. H. Towles was opposed by C. Harvey Galbraith, of Minneapolis, as candidate for first vice-president. Three times the vote went to a tie, and only the graceful withdrawal of Mr. Galbraith enabled the regular nominee to win.

#### ATLANTA THE NEXT CONVENTION CITY

An ill-advised effort was made to deprive Atlanta, Ga., of the privilege to have the convention for 1914 in accordance with a solemn pledge made at St. Paul, two years ago, when her friends stepped aside in favor of Philadelphia. Lobbying in behalf of Cedar Point, Ohio, was begun on the first day of the Kansas City Convention and kept up persistently to the end, only to see the vote go in favor of Atlanta. It will prove to be a wise step.

#### PRESIDENT TOWNSEND

And he, like every member of the present board, except the treasurer, will hold office till January, 1914. He faced many trying situations during the business-sessions, but always officiated with coolness, dignity and wisdom. Few presidents of the Association have merited

the admiration for efficient and honorable service as has Charles F. Townsend. He was presented with a handsome gold watch as a token of the love and esteem of the Association he had so richly won.

#### THE ENTERTAINMENTS

Although the weather which just preceded the opening day of the Convention was intolerably hot, the temperature during the entire week was quite comfortable. The ladies enjoyed an automobile ride through the really beautiful park-system and stately boulevards on Tuesday afternoon, guests of the Kansas City photographers. Wednesday evening everybody was conveyed to Electric Park, an extensive amusement-resort with walks under cover, and enjoyed an excellent band-concert, a vaudeville entertainment, a number of side-shows and, above all, an electric fountain display enhanced by multi-colored illumination — another mark of attention from the local Photographers' Association.

#### THE LECTURES

The lectures were few in number, as the practical side of photography was virtually covered by the studio-demonstrations. Gustav ("Papa") Cramer gave an interesting talk on the history and development of photography, which subject the Cramer Dry-Plate Company had taken pains to illustrate very fully in its exhibit on the floor.

Frank J. Raymond again electrified a convention audience by a really wholesome talk on the ethical and business sides of the profession.

J. C. Abel, editor, talked forcibly on the financial end of studio-management, having previously distributed among the audience copies of his system to save money, time and material.

#### THE COMMERCIAL FEDERATION

The representation of the relatively new body of craftsmen at Kansas City was most gratifying to President Ralph W. Johnston, both in quality and numbers. The meetings and demonstrations were held in the auditorium of the Working-Studio, and, thanks to an interesting program, the attendance was much larger than expected. The session of Tuesday evening attracted



THE CONVENTION HALL, KANSAS CITY, MO.

an audience almost as large as at a regular Association session, severely taxing the seating-capacity of the hall. The lectures and demonstrations were given by experts of national reputation, and much information of the utmost practical value to the commercial worker was imparted. The organization gained many new members, who naturally belong also to the National Association, so that future annual meetings will be held in conjunction with those of the P. A. of A. Ralph W. Johnston, Pittsburg, Pa., continues as president, and Ellery S. Caywood, Philadelphia, as secretary. Every general photographer or specialist should join at once and obtain timely and valuable benefit. Membership gives him a standing in his own community.

### The Best Convention Picture

WITH due acknowledgment of the ability and wisdom of the Judges who selected the pictures from among the pictorial displays in Convention Hall to be published in the Association Record, we venture the opinion that the prints thus honored were actually not the best ten pictures in the entire Convention.

Proceeding on this theory the Editor of PHOTO-ERA, who attended the Convention from 9 A.M., July 21, till 5.30, July 24, with the intelligent and whole-souled cooperation of two prominent art-experts — names discreetly withheld — went the rounds of all the picture-exhibits very carefully with the intention to select the pictorial masterpiece of the Convention. Thus the PHOTO-ERA jury indicated what it considered the best three pictures within the limits of the building, and from these the best one was finally chosen. Of course, originality in conception, artistic treatment and technical beauty were the chief points considered.

The successful picture is a genre-study by the Gerhard Sisters, of St. Louis. It represents a young girl, in profile, holding up a small vase containing white flowers. The whole picture breathes an air of refinement and sweet fragrance. The fair young model seems the embodiment of modesty and innocence, and in her tender beauty at once enlists the beholder's sympathetic interest. The original print is 11 x 14, multiple gum, three printings, and testifies to expert craftsmanship. If our picture be not entitled to the distinction PHOTO-ERA has accorded it, let dissenting critics state their reasons.

### The Industrial Exhibits

It is doubtful whether any association of business or professional men bring together each year a greater array of apparatus, material or fixtures for the betterment of their craft than the manufacturers and dealers of the Photographers' Association of America. Certainly they have every reason to be proud of their display for 1913, for all that was new and of special interest in the photographic industry was shown.

The Kansas City Convention Hall may be numbered among the largest ever placed at the disposal of the Association, and the main floor of this fine commodious building was taken principally by the manufacturers and dealers for their unusually numerous and extensive exhibits.

The displays were valuable alike to the technician, the commercial worker and the artist, and the knowledge gained through the many demonstrations and free discussion of materials and processes was a liberal education, fitting one to be a better artist and a more successful business man.

Entering the building by the main entrance, the first exhibit to attract attention was that of the Eastman Kodak Company. This occupied both curves of the oval — right and left. Further along, to the right, a very desirable block of booths was occupied by the Ansco Company. These two companies were the largest exhibitors at the convention, and were a show in themselves. Other large exhibits occupying more than one booth were those of the Cramer Dry-Plate Company; Hammer Dry-Plate Company and Central Dry-Plate Company; Rough and Caldwell Company; Seavey Company; Newcomb Macklin Company; Eduard Blum; A. M. Collins Mfg. Company; James H. Smith and Sons Company; Taprell, Loomis and Company; C. B. Robinson and Sons; Folmer and Schwing Division of the Eastman Kodak Company; Seed Dry-Plate Division of the Eastman Kodak Company; and The Haloid Company.

The Eastman Kodak Company's magnificent exhibit was in charge of Harry M. Fell, head of department of conventions and schools. The other executives were the Messrs. F. S. Noble, director and assistant treasurer; L. B. Jones, head of advertising-department; C. F. Ames, sales manager; A. H. Paul, assistant sales manager; Joe DiNunzio, platinum paper division; H. C.

Reiner; H. F. Hoefle; F. O. Strouger; C. L. Swingle; S. B. Hord, and C. H. Ruffner. From Kodak Park were the Messrs. H. H. Tozier; C. W. Burley; W. G. Stuber; E. Hutchinson; J. H. C. Evanoff; Dr. Mees and Mr. Meckfessel. The demonstrators from the paper division were the Messrs. S. A. Anderson, E. J. Arthur, R. W. Barbeau, C. L. Brown, J. Erickson, R. J. Fallert, C. A. Hansbrough, C. L. Holtsnider, G. N. McKay, E. C. Millard, R. V. Miller, H. E. Niles, F. E. Penney, W. H. Sheets, E. F. Washburn and C. S. Wells. This exhibit of the printing-processes of the Eastman Kodak Company was very striking in many ways — by the neat and orderly arrangement of each paper in separate panels; the Japanese exhibit, by the best workers of Japan; the new, clear, blood-red tones on Artura; characteristic prints on Zelta Albumen Matt paper; and their educational exhibit of pictures for advertising-purposes, showing what are considered valuable aids to advertisers through the creations of the photographer. There are great possibilities in this field, and the examples shown will, no doubt, encourage many who saw them to take up this branch of photography. The booklet "The Human Appeal," setting forth in detail the requirements of the advertiser along photographic lines, was greatly appreciated. The souvenir given out by this company was a silk watch fob and charm in the form of a lens bearing thereon the phrase, "I'm the Photographer in Your Town," which has done so much to popularize photography.

The Ansco Company, Binghamton, N. Y., was ably represented by the following gentlemen: A. C. Lamoutte, secretary and treasurer; W. B. Mussen, manager of the New York branch; C. H. Anthony, manager of the St. Louis branch; S. W. Whileman, superintendent of conventions; C. J. Gates, Jr., F. N. Leach, H. F. Meehan, J. A. Dick, W. A. Rockwood, C. H. Devenny, Stanley Oseseck, A. J. Rosemeyer, H. W. Walters, J. W. Haines, J. C. Corbitt, E. F. Zimmerman and G. Cabley. Their handsome display contained work by such artists as E. B. Core; W. H. Towles and others, and the general effect was especially distinctive in character of subjects and clean technical work. The etching-effects on linen finish (Cyko set a high standard for excellence in photographic papers. The gentleman callers at the Ansco booth received as souvenirs a leather fob with gold button attached and packet of safety matches. Carnations and a gold pin were distributed to the ladies.

Allison and Hadaway, New York City — Tom Hadaway, representative — displayed a collection of Autochromes remarkable for beauty and accuracy in color-rendering made with Panchroma Flash-Powder, of their own manufacture, and Mompillard Color-Screen for Autochrome-photography. Most successful Autochromes were made on the spot, using their full equipment and flash-powder, the model was Miss Marshall of Kansas City, a young and attractive brunette.

American Paper Goods Company, Kensington, Conn. — J. W. McDowell — occupied desk-space, and showed Photo-Mailing Envelopes; Tissue Enclosures; Negative-Preservers, etc.

The Angelus Photo-Developing-Machine Company, Los Angeles, Calif. — represented by W. R. Lane, inventor and president and Miss May Hay — demonstrated a new automatic developing-machine, made of aluminum, which will handle 36-8 x 10 negatives and develop them in fifteen minutes.

H. P. Barnes, La Porte, Ind., assisted by Mr. L. L. Lynn, occupied desk-space and showed a full line of "Auto" Print-in-Films, for print-in-ground effects.

The Barston Company, Cincinnati, Ohio — Geo. H. Barnum, originator and president, assisted by G. B. Van Horne — had on display a fine collection of prints

on celluloid base, resembling carbons on ivory, in warm black and sepia tones. These attracted much attention on account of the permanency of the base, being as permanent as a negative, and from the fact that the prints were handled much the same as any good developing-paper.

Bausch and Lomb Optical Company, Rochester, N. Y. — E. A. Taylor and L. L. Nixon, representing the lens and projection departments respectively — showed for the first time their new Home Balopticon for the projection of postcards, photographs, etc., producing clearly-defined pictures in correct position from left to right and printing-matter appearing in its natural position for reading. Also made to take both opaque objects and ordinary lantern-slides with instant interchange. A fine display of pictures made with their celebrated lenses was also shown. The souvenirs were three prints — of President Townsend, the executive board of the P. A. of A., and Miss Jamieson, president of the Women's Federation. These were much sought after.

The Blodgett Automatic Printing-Machine Company, Hicksville, Ohio — C. A. Blodgett — displayed a line of their electrical printing-machines, the same that was awarded the gold medal at the 1909 Ohio-Michigan convention as the most useful appliance to photography. Edward Blum, proprietor of the "Photo Art Shop," Chicago and Berlin, assisted by Edward Blum, Jr., were kept busy pointing out the many good points in their line of oil, watercolor and crayon portraits, both enlargements and in miniature. They also showed carbon (double transfer) on ivory, and gum prints which they are prepared to make for the trade.

Bridges Manufacturing Company, Rochester, N. Y., Alfred A. Twitt and G. H. Harkrader. The high-grade mounts in sepia and buff, and the "sticum paste" made by this company, attracted a great deal of notice. Souvenir-Appointment pad for noting studio-appointment.

Z. T. Briggs Photo-Supply Company, Kansas City, Mo., maintained a room for rest and writing. The Messrs. Z. T. Briggs, W. T. Williams, J. T. Hays, M. C. Ballew, C. A. Carright and Roy Forney welcomed their many friends, and presented an aluminum drinking-cup in a black leather case as a souvenir — a most acceptable gift.

Burke and James, Inc., Chicago, Ill., were represented by Henry Burke, Joseph Dorman, E. L. Hunter and G. W. Mackness, the latter in charge of the exhibits. The new things shown by this enterprising firm were the style "C" printer for developing-paper, which is compact, reasonable in price and quick in action. Another of the new things which attracted a good deal of attention from the ease and simplicity of operation was their Vacuum Print-Dryer. This dryer leaves the prints absolutely flat and they remain so until wet. The apparatus was in constant operation throughout the convention and was used to dry the prints for the working studio. It was demonstrated by the inventor, Mr. R. L. Hunter.

California Card Manufacturing Company, San Francisco, Calif., showed a general line of card mounts. G. W. Parker and M. M. Frey.

The Cameragraph Company, Omaha, Nebr. — E. B. Fish and G. G. Everhard. Automatic machine for photographing books, records, charts, etc. The copy is set up and illuminated by two strong Cooper-Hewitt Electric lamps, and, in the case of a book, the two pages are photographed at one and the same time, by means of large prisms, which transpose and project the images on to a sheet of paper sensitized on both sides. The operation of exposing, developing and fixing is entirely automatic, and the prints are ready for inspection in



about 30 seconds. This apparatus is particularly valuable for county recorders, insurance companies and in many departments of the government.

Central Dry-Plate Company, St. Louis, Mo., showed a fine set of negatives taken by Goldensky, Gerhard Sisters, Gudenstein, Browning, Nelson and Delporte. Prints from these negatives were also shown, and were proof positive that "Centrals make good because they are made good." E. F. Long, vice-president, and Floyd M. Whipple had charge of the exhibits, and were ably assisted by Chas. Earle, Wilkie Coss and Will A. Griesedieck. A crowd was to be found at all hours at the "Central" booth, filling up on good, cool aqua pura and Central pointers. Besides the many brands of this popular plate, this company is also putting out a line of pure chemicals—Central Anhydrous Sulphite and Monohydrated Carbonate of Soda in sealed glass jars. A set of spotting-colors was given as a souvenir.

E. S. Caywood, Philadelphia, Pa., had desk-room, and showed a cartridge flash-lamp which is automatic in operation. Burke and James have become Western distributors.

A. M. Collins Mfg. Company, Philadelphia, Pa., was represented by H. A. Stone, sales manager; James Hood; M. Schofield and F. W. Godfrey. They made a special showing of large folders and mounts particularly suited to groups and views. Refined taste and general adaptability characterized all the specialties of this long-established and popular firm.

Cooper-Hewitt Electric Company, Hoboken, N. J.,—William C. Hubbard, sales agent; W. A. D. Evans, electrical engineer. The latest thing in electric installation was shown by this company in their "Quartz" Lamp, on portable stand for use in the studio. It was designed by Mr. Hubbard and Pirie McDonald. They also showed a new portable lamp for home-portraiture, for either alternating or direct current. By means of their light-transformer (red reflector) the disagreeable light-effect common with the regular mercury lamp is done away with. A four-tube outfit for enlarging and printing was also shown. Their souvenir is a button.

Cramer Dry-Plate Company, St. Louis, Mo.—G. (Papa) Cramer, Adolph Cramer, J. W. Beattie, Sam Bowring, Henry Brown, Joe Dorella, A. L. Milentz. The historical exhibit of this company was a feature of the convention. Pictures by photography dating from 1839 to the present time were shown, such as Daguerreotypes, Ambrotypes, Ferrotypes and prints on plain salted paper and on Albumen. "Papa" Cramer showed some of his first portrait-work on dryplates of his own making, also a group of the old Photographers' Association which met in Boston in the year 1869; also one of the Cleveland convention, in 1870. Negatives showing the excellence of Cramer plates of present manufacture were displayed, together with prints from same, by such master-workers as Steffens, Strauss, Hoyt, Sykes, etc. The diamond medal picture by Frank Scott Clark—"The Greek Dance"—which was exhibited at the recent Photographers' Association of Indiana, winning this high honor, was among those masterpieces shown, and attracted a great deal of favorable notice. The jeweled crown, the ever-popular souvenir, was a favorite—particularly with the ladies.

The Defender Photo-Supply Company, Argo Park, Rochester, N. Y. The many friends of this company were glad again to have the pleasure to meet the genial president, Mr. Frank Wilot, and staff of efficient boosters, for the "No-Trouble" paper and other products of the Defender company.

Carl Ernst and Company, New York City—Chas. H. Kirschner, H. A. Peterman, G. Hirschfeld—displayed

a new line of folders and specialties in mountings. A convenient, perpetual calendar was given as a souvenir to their friends.

Ernst Oeser and Company, New York and Berlin, was represented by E. A. Laver. A general line of 1913 mounts was shown.

The Fiberloid Company, New York—Dr. H. E. Koch, William A. Marqua, W. F. Carl, B. F. Gravelly—showed a simple method of producing carbon effects on celluloid. The cardinal points of this printing-process, as given by the manufacturers, are simplicity, beauty, permanency.

Folmer and Schwing Division of the Eastman Kodak Company, showing Eastman professional materials, was represented by the following gentlemen: H. F. Hoefle, manager sundry department; Paul Favour, sales manager Century division; J. B. Willis and H. J. Potter. A most complete line of professional cameras and sundries was shown, including the new F. & S. Banquet camera, in two sizes—7 x 17 and 12 x 20; new, home-portfolio outfit to take 8 x 10 plates; Century magazine attachment to take 12 plates 5 x 7 in size; F. & S. Professional Printer; Wratten Safe-Light for color-sensitive plates; copying and enlarging-camera in 8 x 10 size; focusing-hood and laboratory-stand for taking view and folding cameras. These are just a few of the many excellent things made by this firm for the professional worker. Altogether this exhibit was one of the best and most complete ever shown at a national convention.

Freeman Photo-Appliance Company, Petaluma, Calif.—A. J. Freeman, president; H. E. Freeman, secretary. An entirely new electrical printing-machine for taking any size negative up to 8 x 10. It could be set to run off automatically any number of prints and set for any length exposure to twenty seconds.

C. P. Goerz American Optical Company, New York—Fred Schmid, general manager; Joseph Norman, of Burke and James of the Chicago agency—showed their usual line of cameras and lenses, including the Hypar portrait-lens. A fine collection of photographs taken by some of the most prominent photographers in this country and in Europe was on display, and showed what is being done by users of the Goerz lenses in the studio. A very neat vest-pocket note-book was given away as a souvenir.

Gundlach-Manhattan Optical Company, Rochester, N. Y., displayed their line of Korona hand and view cameras, including the new banquet-camera and "Pixie" roll-film cameras. They also showed a new portrait-lens, and single achromatic meniscus lens for diffused effects in artistic portraiture. Mr. Paul W. Schanz and Harry M. R. Glover were kept busy explaining the merits of their line.

The Haloid Company, Rochester, N. Y.—J. B. Guthrie and J. Romano, representatives. "The Aristocrat of Developing-Papers"—Haloid Special—was the center of attraction in this booth. Both sepia and black and white tones were shown, and presented a very pleasing appearance. A host of new friends was made for this paper by the cordiality shown the visitor by the genial representatives. The display of prints was by artists of national reputation, and spoke well for this product.

Hammer Dry-Plate Company, St. Louis, Mo. Richard Salzgeber, secretary; Clifford Recklin, C. O. Towles, Geo. M. Eppert, N. A. Corning, Al. Dunlap and C. W. Taylor were in attendance, greeting the many friends of the Hammer plate. Their very handsome booth was of special interest to the artistic worker in view of the many excellent examples of art-photographs. Work was displayed from many sections of the country showing that Hammer plates will produce results regardless



of local conditions. Special mention must be made of the colored opals shown in this exhibit. These were much admired, and will be used no doubt extensively by the advanced workers in pictorial photography. The little Hammer stick-pin, entitling the wearer to knock everything but Hammer plates, was the souvenir.

Helios Chemical Company, of Philadelphia, Pa., was represented by Mr. N. Dowling, occupying desk-space in the center aisle. Mr. Dowling demonstrated the Helios Electric Flash-Lamp, a portable lamp fitted with dry-batteries and provided with a safety-device for testing connections before firing the powder. Ignition is by means of a fuse which answers for ten to twelve exposures. For firing large charges of powder an electrical squib is provided.

Herbert and Huesgen Company, New York City, was represented by Mr. Charles H. Huesgen. "Hydro" plates was the principal attraction, although great interest was shown in Dr. C. Schleussner's special Röntgen (X Ray) plates and the Paget color-plate. An interesting collection of transparencies on the latter plate was shown which rivaled in effect the colors of nature. Among the many other specialties handled by this house are the Heyde Actino-Photometer; Steinheil lenses; Tourist Multiple Camera and Projection-Lantern; Snapflash attachment for instantaneous flashlight photography, and full line of printing-out and gaslight papers of the celebrated Paget manufacture.

International Photo-Sales Corporation, New York — Harold M. Bennett, secretary — showed a complete line of Ica cameras. The cameras are built like a watch, and just as accurate. These represent the height of excellence in miniature camera-construction, and while the price is necessarily a little high, the worth is in the goods, and the possessor of an Ica camera may be sure that his instrument will be just as serviceable years hence as now. This corporation represents some of the largest photographic manufacturers in Europe.

Kansas City Photo-Supply Company, Kansas City, Mo., — O. B. Reeder, president; W. G. Volbrath, sales manager; A. W. Reinhard, H. Gaskon, W. W. Fiske, Miss Teeney. This was one of the busiest booths at the convention, and the staff never tired of showing its many specialties to inquiring friends. Among the things of particular interest was the Halldorsen Home-Portrait Flashlamp, also chemicals and lenses of well-known makes. This company certainly was generous with souvenirs — a powder-puff vanity box for the ladies and aluminum rule, and envelope-opener and retouching-pencils for the men.

Kansas City Print-Finishing Company, Kansas City, Mo., — C. W. Underwood, president. Enlargements in black and white, sepia and watercolor were shown by this firm. They also make a specialty of working up plain, vignetted photographs furnished by the photographer.

M. B. McClesky Photo-Supply Company, Kansas City, Mo. — M. B. McClesky, president. The exhibits were a nice collection of prints on Cyko paper; Ingento enlarger; Ansco printing-machine (latest model) and New York Camera-Stand. Mr. McClesky took a great deal of pleasure showing these well-known articles and reported a goodly number of sales.

Mullett Bros. Photo-Supply Company, Kansas City, Mo., maintained a reception-booth, and a cordial invitation was extended all visiting photographers to rest and refresh themselves. A very useful little souvenir (tape-measure) was handed out.

Newcomb-Macklin Company, Chicago, Ill. — H. J. Andresen — had an elaborate display of made-up art-frames for photographs on display. Their line was complete.

Michigan Photo-Shutter Company, Kalamazoo, Mich. — Mrs. L. M. Henshaw, manager. Packard Ideal Shutters were shown by this company, and a paper drinking-cup given as a souvenir.

New Polychrome Company of America, New York. The three-color process of photography and of photo-engraving, introduced by M. Aron of Hamburg, was shown for the first time by this company, and merited great praise. These examples of colored positive prints are the best shown to date in this country. Mr. Tom Hadaway was in charge of the display.

Quaker City Card Company, Philadelphia, Pa., had desk-space, and showed a line of card-mounts.

C. B. Robinson and Sons, Grand Rapids, Mich., showed a complete line of leather-upholstered studio-furniture and accessories. Their adjustable piano-bench was one of the best things shown in the line of a posing-device. Mr. C. B. Robinson was in charge of the exhibit, which was among the largest in the hall.

Rough and Caldwell Company, New York — T. G. Caldwell — had a large display of art tapestry backgrounds. Their line of accessories was quite complete, and special mention should be made of their French window-combination, representing a complete corner of a living-room, including window.

The Seavey Company, Chicago, Ill. — Thos. Howe, secretary and treasurer; James Carl; Ross L. Fitch, artist. The new "Arrastra" (tapestry) effects shown by this company was worthy of special mention. These backgrounds not only add art-quality to the picture, but are an added attraction to the studio as well.

Seneca Camera Manufacturing Company, Rochester, N. Y. — J. V. Footman — showed the usual strong line of Seneca hand- and view-cameras and sundries, including their new focal-plane shutter and amateur printing-frame. Their new catalog is one of the best and most complete yet issued by this company, and Mr. Footman had many calls for them.

The Shoberg Company, Inc., Sioux City, Iowa. Mr. D. C. Shoberg had charge of this exhibit, and showed a very attractive lot of prints made with his popular machine. The work shown compared very favorably with the best work made in the studio. The "Portable Skylight," as now made, has many practical improvements. Mr. Shoberg has also brought out a new adjustable home-portrait reflector.

James H. Smith and Sons Company, Chicago, Ill. — James H. Smith, J. A. Smith. This company showed a line of chemicals and flashlight apparatus. Pictures made by aid of their machine was shown by Sykes of Chicago. Their specialties consist of a new improved Victor flash-cabinet; portable, smokeless flash-bag; background-stand and carrier.

Seed Dry-Plate division of the Eastman Kodak Company, Rochester, N. Y. — A. W. Allen, W. F. Baker, A. B. Cornish, Z. F. Emminger, W. Glick, N. P. Richardson, E. H. Shelley, W. C. Stewart, F. W. Swan, A. R. Thompson, E. J. Tierney, L. V. Tournier, H. B. Wills, E. J. Winiker. One of the best educational features of the convention was the fine large display of negatives and positives shown by this company on the Seed plate and on the new Eastman Portrait-Film. The quality of the Seed plate was of the usual high standard. The new film will surely be a great boon to those engaged in home-photography and for those workers who are called upon to photograph objects exhibiting violent contrasts of blacks and whites, and photographing directly against the source of the light. This department also showed a new view-holder for taking these films, and film sheaths for the studio-camera. What will appeal strongly to the professional is the fact that these films require no special manipulation, but such

handling as given to developing-paper prints. Much interest was also shown in the Wratten Panchromatic plates and filters for commercial photography.

Thomas Southworth of Union City, Tenn., demonstrated his home-portrait flash-machine, which may be used as an open light or enclosed to retain the smoke. An electric spark-coil is used for igniting the powder. A reflector and background-carrier were also shown.

Sprague-Hathaway Company was represented by Charles E. Wallace and T. B. Elwell. Enlargements were shown in sepia and watercolor and two fine portraits in oil—one of W. S. (Daddy) Lively and one of Miss Jamieson, president of the Women's Federation. These portraits attracted a great deal of favorable comment, and clearly demonstrated the superior quality of Sprague and Hathaway portraits.

St. Louis-Hyatt Photo-Supply Company, St. Louis, Mo. The following gentlemen were present and took care of their customers in their usual prompt way: Louis Eisleben, president; W. R. Cammack, director, and Mr. Fox. A special large line of bargain (second-hand) lenses was offered for sale. This company has one of the largest stocks of slightly-used lenses comprising all standard makes to be found in the country. They also showed the Nichols flash-machine and new flash-bag.

Taprell, Loomis and Company, Chicago, Ill. — W. A. Taprell, president and treasurer; W. L. Harris, secretary; J. A. Cameron, vice-president; Fred Seyler; H. U. Stroug; John C. Schulz. A complete line of general photographic mountings was shown. No souvenir was given, but special concession was made their customers on sample-sets of fall-style mounts.

Wm. F. Uhlman, St. Joseph, Mo., general photographic supplies. Mr. Uhlman gave his personal attention and saw to it that every one in attendance at the convention kept cool. He distributed as souvenirs a very tasteful Japanese silk fan. This booth contained many large pictures of the interior of his store.

Victor Animatograph Company, Inc., Davenport, Ia. Sam G. Rose, sales manager. The new projector — the "Victor" Animatograph — was shown in two sizes — one to take the regular lantern-slide and the other taking a slide of  $2\frac{1}{4} \times 2\frac{3}{4}$  inches. This new slide is now being made by the leading dryplate manufacturers, and is a very convenient size to make direct positives from vest-pocket Kodak negatives. A colored slide in the new size was given as a souvenir, and, through the generosity of Mr. Rose, several thousand sample slides served this useful purpose.

The Vinnemeier Rapid Daylight and Electric Printer was demonstrated by G. Vinnemeier, patentee and manufacturer, of Claremore, Okla. The particular features of this printer are simplicity and ease in operation. An improved printing-frame was also shown, made to accommodate two glasses. It is instant in operation and readily adjustable.

Walent Brothers Company, New York, represented by Antrhr Hauschner, showed a line of photographic mountings. Their plan of selling direct from the manufacturer, at dealer's prices, to the photographer ordering in quantities, is very attractive.

Wollensak Optical Company, Rochester, N. Y., showed a complete and very attractive line of their celebrated lenses and shutters. The new Vitax is now finished in black enamel and is considerably reduced in size. This will undoubtedly further popularize it. A guessing-contest was held at this booth, the winners being offered their choice of a Vitax or Series II Velostigmat for the nearest guess and a Verito for the second nearest. The exact number was guessed by two persons, who drew for first choice—a very valuable souvenir

indeed. Messrs. H. O. Bodine and J. G. Magin, representing the sales and promotion of trade departments, were in attendance and fully demonstrated their ability along these lines, as well as proving themselves perfect gentlemen.

Watson Manufacturing Company, Middletown, Conn., mfrs. of the Watson Electric Print-Dryer. This consists of a drum wound with cotton cloth between which is placed the prints. Four 16-candle power electric bulbs furnish the heat necessary to dry the prints, which is accomplished in one hour. Mr. Ed. Watson was in charge. Willis and Clements, Philadelphia, Pa. — Platinum Paper — was represented by Mr. W. J. Markley, who had desk-space, with portfolios and albums of sample prints.

Wolff and Dolan, San Francisco, Calif., was represented by Mr. Wolff, who had desk-room and showed Probus Paint for coating trays, etc., making them acid, alkali and water-proof. Probus Print-Luster was also shown for the first time. This preparation is applied to the surface of developing-prints and greatly adds to their brilliancy, particularly in the shadows.

The Photographic Press was out in force looking after the publicity-end of the profession, serving both the manufacturer and subscriber. These interests are well taken care of in the following magazines: PHOTO-ERA (*The American Journal of Photography*); *Wilson's Photographic Magazine*; *The Photographic Times*; *Photographic News*; *Abel's Weekly*; *Bulletin of Photography* and *The Camera*. Most of the editors and staff were in attendance, together with a corps of young ladies who looked after subscriptions. Sample copies of the various magazines were distributed freely, and much good undoubtedly will be done the advertiser, the reader and the association, through the untiring and unselfish efforts of these publishers.

Two pieces of apparatus worthy of special mention, that were not shown upon the floor, but in the working-studio and made use of by the artists, was an electrical installation designed and manufactured by the Photolight Company of Philadelphia, Pa., and demonstrated at the Goldensky studio. The other installation burns gas and is manufactured by the Welsbach Company of Gloucester, N. J.

From the opening of the convention to its close, the manufacturers and dealers put forth every effort to make this, the thirty-third annual convention, a success, and as no state conventions were held this year west of the Mississippi River, this brought out an unusually full and complete line of apparatus and material. The exhibits were displayed in booths of uniform design, which were very artistic and beautifully decorated, the whole presenting a scene eclipsing all previous attempts.

The association, the manufacturers and the dealers are to be congratulated, and the thanks of all gratefully extended to those who so generously contributed, either financially or otherwise, to the success of the Kansas City Convention; and special thanks are due the Kansas City Photographers' Association for its excellent entertainment at Electric Park, certainly a most beautiful spot, inspiring pleasant memories of the 1913 convention.

### A Prosperous Photographer

THE train bearing the Editor to the Kansas City Convention halted for two minutes at Battle Creek, Mich. A good chance for a brief, brisk walk in front of the station! A fellow-passenger stopped a colored policeman with the query, "A photographer named E. E. Doty doing business here?" The functionary paused for a moment, then replied, "No sich gentlemen here,

sir—been dead these two years." "All aboard!" shouted the conductor, and everybody obeyed. Boarding the car ahead of the Editor was a medium-sized man wearing a gray suit and a crumpled straw-hat. Depositing his suit-case in a vacant seat, he turned around and said, "Was it you who inquired for E. E. Doty?" A nod was the answer. "Well, sir, I happen to know Doty. He's not dead, but very much alive and prosperous." "Prosperous, did you say?" ventured to ask the Editor. "Yes, indeed; he's a pretty fair photographer, and has got the cream of the business in Battle Creek. Why, one big corporation alone pays him five thousand dollars a year for photographic work. Then he clears about as much from the wealthy patrons of the Sanatorium right near him. He should be making about fifteen thousand a year." "Excuse me, sir," quoth the Editor, "aren't you stretching it a little? The average high-class photographer does not clear more than five thousand a year. If you were not a gentleman—which you are—I should be inclined to accuse you of"—"Talking through my bat!" interposed the new arrival. "Perhaps; why are you so positive in your statements?" boldly came the query. "Because," replied the new passenger, "I am E. E. Doty."

### The Indiana Convention

THIS interesting annual event, held at the Daguerre Memorial Institute, Winona Lake, Ind., July 8 to 11, was well attended and popular as usual. Chief interest always centers in the award of the diamond medal because this particular contest is open to the world and prints are entered by many noted photographers. Indiana artists being excluded. This year the award was made to Frank Scott Clark, of Detroit, Mich., for a picture entitled "The Greek Temple Dance."

The prizes awarded to Indiana photographers were as follows: gold medal, W. Neal Walden, Evansville; silver medal, O. L. Harrington, Logansport; bronze medal, C. R. Reeves, Anderson; loving-cup for the best enlargement, H. E. Koch, Laporte; Wollensak cup, R. M. Williams, Evansville.

The following officers were elected: R. M. Williams, Evansville, president; R. E. Smith, Attica, Ind., first vice-president; C. A. Hockett, Fairmount, Ind., second vice-president; Otto Sellers, Muncie, Ind., secretary; C. A. Shubert, Princeton, Ind., treasurer; Edward Perry, Fort Wayne, Ind., trustee. About three hundred persons attended the convention.

### A Progressive Camera Club

THE Camera Club of Cincinnati is making progress.

Unfortunately for the ladies of the city, this club was organized in connection with the Y. M. C. A. and could scarcely with consistency admit ladies to its membership.

The writer, however, by special invitation, paid a visit to the club last evening and was delighted at the completeness of the arrangements. Every convenience has been supplied, the rooms in the Y. M. C. A. Building having been built for this purpose.

We were shown the spectroscope, enlarging apparatus, printing-closets, darkroom and wash-room, well equipped with all necessary apparatus.

The particular work on hand for that evening was the making of lantern-slides, in which the members were instructed (as in other branches) by Mr. Shearer of the Chemistry Department of Cincinnati University.

The splendid work of some of the members, and the courtesy and kindness of all, and their efforts to give visitors a pleasant evening, will be long remembered with grateful appreciation. — A. F. F.



### To the Photographers of New England

It is with keen pleasure, after an interval of two years, that the executive board can again express to the Photographers of New England its appreciation of the interest that is being taken

in the coming Convention at the Mechanics' Building, Boston, Mass., Sept. 2, 3, 4, 1913.

All are rallying to the support of the work—a sure indication of union and strength.

Remember your obligation to your brother photographer, and attend the Convention at Boston.

Remember that it is your duty to help increase the membership of this association.

Remember that you are not exempt from doing this duty. Talk Convention. Do it now.

Remember that all photographers are on equal terms; all have equal rights, and equal duties to perform. Perform yours. Talk the Boston Convention.

Remember that the business of the Convention is your business. Help transact it by attending the meetings.

Remember that if the photographic business flourishes you are benefited, and if you attend the Convention, taking in the instruction as disseminated, observing and studying the good work shown, and with an interchange of ideas, you will be benefited.

GET BUSY while the SUN shines, make hay for the Convention NOW.

Remember that every photographic association must keep on increasing its membership.

Remember that we all grow old, and one by one drop out.

Remember that it is time for you to get busy, and make it a point to get all your photographic friends to meet you at the Boston Convention.

Remember that your chance to win the solid gold medal for the best 8 x 10 print or the Wollensak loving-cup shown below, for the best three prints made with Wollensak lenses, is as good as that of any one else. Do not fail to compete.



Wollensak Cup, P. A. of N. E.

### The Secret of Success

If the professional photographer will try to make every customer his friend and to gain the respect of the press and the public, he will lay the foundation of a successful business.

## BERLIN LETTER

MAX A. R. BRÜNNER

AN officer of the Berlin municipality recently committed a fraud and became a fugitive. Whenever things like that happen, irrespective of whether the offender is an official or not, the police departments of practically all cities are asked to watch for the fugitive and if found to arrest him. The greater the crime is or the larger the sum which a man has stolen, the more thorough a search is made, and often rewards are announced. In the latter case the announcements are made public and are distributed at most railway stations, post-offices and similar public places. Always a description of the criminal is given and wherever possible his portrait is reproduced. This is obtained from the file of pictures kept at the Central Police Office at Berlin and which is called the "Criminal's Album."

In the case cited above no such picture was available, as the person had not committed any wrong deed up to that time. The Berlin municipality therefore resolved to oblige every official in the city's service to submit his photograph, which must not be older than one year, and if no such picture can be produced, a new one is to be made at the city's expense. This order has greatly annoyed the thousands of city officials, and through meetings and petitions they were successful enough to prevent the enforcement of this measure. Statistics show that not one officer among a thousand has ever committed even a small dishonesty, that a case like the above was extraordinary and rare, and that it was not sufficient reason for the above extreme measure to trace a fugitive. It is somewhat painful for me to assert that this measure would work better in Russia and the United States, where the dishonest officer is a common figure. Even if we leave out the New York police, which frequently stirs up public opinion, it cannot be denied that dishonest police officers, municipal officials and perhaps judges are found in nearly every American town. It is not unlikely that these endless cases of bribery and corruption would be reduced if every officer and the like were asked to deposit his portrait, which is then to be published and distributed everywhere when such a man has committed a crime and keeps himself concealed.

Another somewhat novel application of photography is made by a fire insurance company here. At the head office a photographic outfit is kept in full operation for copying-purposes. The camera is fitted up to replace the clerks who formerly copied laboriously by hand the applications for fire insurance. Now the latter are simply photographed direct upon bromide paper which is carried in a roll-holder capable of taking a band about 100 feet long and 10 inches wide. The application to be reproduced lies flat upon a table, and is lighted by two arc-lamps. Immediately above the document is the lens of the camera, which is fitted with a prism, so as to allow the apparatus itself to be horizontal, and also to reverse the image right for left, since it is the negative picture on the bromide paper which is itself employed. About six seconds are required for the exposure, and two men are able to copy one hundred applications a day. This method is certainly superior to the old one of copying by hand, as not only much time is saved, but also there are no errors in the copy. It is, of course, not restricted to fire insurance concerns,

but will work well in other similar offices. I herewith refer to a Berlin Letter written over a year ago in which I stated that in a European library extracts from valuable books, which cannot be lent for home use, are made in a similar way, viz., by making reproductions on gaslight paper.

While speaking of copying I may mention a method not much known by which we obtain what I may call a tapestry effect. Such a picture seems to be cut up into little squares which appear to be in relief. For obtaining such effects we must make a positive transparency from the plate, which latter may be an ordinary one or a lantern-plate, while the printing may be done by contact or enlargement. This transparency should have the same dimensions as the finished tapestry picture. The negative from which our new print is to be made is also made by contact on a lantern or ordinary plate. A printing-frame is placed, face downwards, on a table in the darkroom, and its hinged back is removed. Now we place in it the positive transparency, film side upwards. On the top we put a piece of fine wire gauze, then a pane of clear glass and finally a photographic plate with its film side downwards. The glass plate may sometimes be omitted. As this all makes up an extra thickness we must be careful when we put the back of the frame in, as the pressure of the springs will be great. We are now able to print a negative on the plate from the positive, the interposed wire screen producing the tapestry effect or linen structure, as it is called here. The light from a candle will be sufficient, but it must not be placed opposite the center of the frame, but in the direction of its diagonal. It may be about two feet from the frame and should be moved about, so that the gauze throws a shadow on the plate. The latter is then developed as usual and a print will show this very artistic effect. The separation of the positive from the plate, and also of the gauze from it, causes the shadows cast by the wires to cut up the image into little squares, while owing to the illumination being diagonal and not direct, the squares appear to be in relief, just as they are in tapestry work. A method being more simple, but not giving the relief impression, is also used here by inserting a piece of linen between negative and contact print in the frame, which softens great contrast and gives a similar effect. The latter is the prevailing style here for photographs as well as other things, such as letter-paper, envelopes, visiting-cards, mounts for pictures and so on. In all these cases, however, the little squares are obtained by embossing under strong pressure and photographic, sensitive paper is also made in this way by several manufacturing-concerns.

It sometimes happens that we wish to print from a portion of a negative on a piece of paper too small to be held by the frame in the usual way. If it were not necessary to examine the print during the process, such little pieces of paper would not cause any difficulty. But in most cases we cannot do without examination and the following way will serve us well. We should attach to the back of the sensitive paper a gummed strip long enough to go well under the joint of the printing-frame back. This makes for the time being a piece large enough to be lifted for examination and return to its place. The adhesive paper should be white and dampened just enough to stick yet not moisten the sensitive paper. After printing, the gummed strip is torn off before proceeding with the next process. Adhesive paper can be bought at most stationary shops in rolls several feet long for a few cents. It should be kept always at hand for labeling bottles, negatives, sealing letters and packages and for many other purposes.



## BOOK-REVIEWS

*Books reviewed in this magazine, or any others our readers may desire, will be furnished by us at the lowest market-prices.*

**THE BROMOIL PROCESS.** In German. By Dr. Emil Mayer. No. 81 of *Encyclopaedia of Photography*. Price, 50 cents. Halle, A. S. Germany: Wilhelm Knapp.

Among the printing-processes where the worker can impart a strongly-marked individuality according to the extent of his artistic temperament, is the Bromoil method. As it is well known, it is "the production of prints in permanent oil-pigments on the photographic base provided by a bromideprint, and permits enormous personal control in the alterations of the gradations, and may be regarded as a physical development of the bleached image of a bromide print." As the making of a large picture in bromoil can be conducted by artificial light, this process appeals particularly to the evening worker, who will find it relatively easy to produce from small negatives bromide enlargements with little or no loss of detail. All tonal gradations may be preserved with the application of the ink or pigment, varied to suit the worker's individual taste. The building up or creating of the image is fascinating work. While the *modus operandi* has been explained in previous issues of PHOTO-ERA, the reader familiar with German will find it interesting to follow Dr. Mayer in his lucid exposition of the process, which he has divided into four chief divisions: the preparation of the original bromide print; the bleaching; the application of the colored pigment and the after-treatment of the finished print.

**PICTORIAL AMATEUR-PHOTOGRAPHY.** In German. A Guide to Intelligence in the Exposure and Artistic Utilization of the Negative. By Peter Oettel. Vol. 27 of "Photographische Bibliothek." Illustrated with photographs by the author. Price, cloth, 75 cents. Berlin: Union Deutsche Verlagsgesellschaft.

To be more explicit in this work, Herr Oettel endeavors to show the amateur how he can create real pictures from negatives that possess pictorial possibilities, rather than to direct him how to produce pictorial masterpieces in the original exposure. To profit by Herr Oettel's instructive volume, the amateur should possess at least an elementary knowledge of optics and of the necessary chemical operations. Technical advice is offered consistent within the limits of the book, aided by examples of the crude negative and the resultant pictorial print, as produced according to the author's artistic expedients. Well-known processes and dodgers are drawn upon to develop from the negative whatever pictorial germ it may possess. For those who have no conception whatever of the artistic possibilities of their snapshots or picture-material, this little volume will prove of real benefit.

**THE SPELL OF THE ITALIAN LAKES.** By William McCrackan. Profusely illustrated from special photographs. Price, decorative cover, \$2.50 net; \$2.70 prepaid. Boston, U. S. A.: L. C. Page & Co., 1913.

Nothing is so saddening as the fact that, in his eagerness to pass from France or Switzerland to Northern Italy, or *vice-versa*, the average American tourist scarcely deigns to tarry amid the many seductive points of the garden-spot of Europe—the Italian Lakes.

True, he gets occasional glimpses from his express train of "Lakes of azure, lakes of leisure," and has been known to break the mad rush from Milan to Lucerne by a one-day stop at Bellaggio or Lugano. But let us ignore the perfunctory speedster, and try to interest the true lover of nature beautiful.

A week—the minimum—passed in touring this delightful region, beginning at, let us say, Locarno, thence to Pallanza, the Borromean Islands, via Luino to Lugano, Porlezza, Menaggio, Bellaggio, and gradually to Como, will linger forever in the memory as a sweet, iridescent dream. The author has mingled description of enchanting scenery with sketches of illustrious personages identified by birth or sojourn with this interesting locality—Pliny, Luini, Volta, Rosmini, Lady Montagu, Napoleon, Donizetti, Manzoni, Garibaldi, Mazzini, Cavour, Segantini and numerous others.

A perusal of Mr. McCrackan's engrossing volume will yield convincing testimony of the powerful scenic attractions of a region which compelled even Napoleon after he had crossed the Alps, in his marvelous Italian campaign, to pause and wonder. And a visit here without a well-stocked camera—it is inconceivable! To visit the Italian Lakes, of which several belong partly to Switzerland, one need not choose the height of the tourist-season with its crowds and high prices, but the less popular months—October to December, when a better choice of accommodations at lower rates and other favorable conditions prevail.

### The Illinois College of Photography

AMONG the most interested visitors at the Kansas City Convention, and taking copious notes, were President L. H. Bissell and chief instructor David J. Cook, of the Illinois College of Photography, Effingham, Illinois. Many of Mr. Cook's former pupils, now proprietors of prosperous studios, also were present. An impromptu reunion was held in Convention Hall—Mr. Cook presiding—where the chief features of the Convention were approvingly discussed.

Mr. Joe Lee, Chinese student in the engraving course in 1905, wrote us last month from Mexico, where he has been working for some time. He wishes to return to this country.

On August 1 the Three-Color Course at the Engraving College was advanced in price to \$200 for the Life Scholarship.

### Holding a Camera in the Hand

*Editor of PHOTO-ERA:*

In an article recently published in PHOTO-ERA, it is stated that most persons cannot hold the camera steady for more than a tenth of a second.

I have noticed that the average person who is at all excitable is apt to move or jar the whole body when squeezing the bulb. I also find that one can hold the camera much steadier when grasping it firmly with BOTH hands than with one.

The way I succeed best, is to hold the camera with BOTH hands and have a long antinuous release so that I take the end in my month and release it by a slight pressure of the tongue, and one can work the tongue as vigorously as one chooses without jarring the body to the slightest degree.

Of course, the time that the camera can be held steady will vary with different persons; but I think that my way will enable most persons to give a longer exposure than the usual way. Yours respectfully,

W. H. BLACAR.

July 5, 1913.



# WITH THE TRADE

## Overexposure Impossible

HYDRA plates solve the exposure difficulty for all time. There is no reason now why every negative should not be a good one. This is the wonderful achievement of the Research Department of the Paget Prize Plate Co., for which the Herbert & Huesgen Co., 456 Fourth Ave., New York, is American agent. Not only does the use of hydrazine in the emulsion prevent overexposure, but it obviates reversal of the image as well, making the plates particularly valuable in photographing light-contrasts in every sort of subject. There is a panchromatic emulsion as well as the ordinary, and both are backed to avoid halation. The rule of use is always to give enough exposure for the shadow details, for whether the time be ten or any number of times in excess of the estimated correct exposure, the highlights will take care of themselves absolutely.

## Your Last Chance

ONLY a few days remain before the closing of the Herbert & Huesgen \$100 prize-contest for negatives, announced elsewhere in the advertising-columns. If you do not participate, you are losing a chance to win \$5 to \$50 for a single negative. In this contest professional and amateur compete on an equal footing, and the judges are men who will ensure an impartial decision. They are B. J. Falk, Alfred Stieglitz and Frank Presbrey.

## The Wright Catalog

THIS interesting and well-printed volume of 304 pages for 1913 and 1914 is now ready, containing virtually everything photographic, most of the goods being illustrated. It is, therefore, invaluable for reference and should be in the hands of every camerist. Needless to say, Mr. Wright has our hearty indorsement. His catalog is an expensive one, and he makes the same rule as last year, namely, the catalog will be sent upon receipt of 25 cents, with a credit certificate good for that amount with the first order of goods. In this manner the catalog is always placed in interested hands and really costs the recipient nothing.

## Assur Colors

As Germany is preëminently the place where the finest chemicals and dyes are made, it is but natural that it should also produce the choicest pigments and colors for artists' use. Frequent reports are reaching us to the effect that Assur Colors, which PHOTO-ERA has the pleasure to advertise, are enjoying not only unprecedented success in Germany and elsewhere in Europe, but are making a host of friends in the United States, on account of their wonderful purity, beauty and excellence. Not only this, but Assur Colors can be applied in an entirely original manner, enabling the colorist to modify his effects quite easily, and the price of the complete outfit is very reasonable. Send for booklet.

Assur Colors will be demonstrated at the New England Convention, Boston, September 2, 3 and 4, by an able artist, who will also give instructions to photographers concerning the use of the colors.

## A Flashlight Incident

WHEN Treasurer Dozer was addressing the Convention at one of the business sessions, a trifling incident occurred which created considerable merriment. Mr. Dozer was referring to the benefits offered by the American Copyright League, and just as he was saying, "A small charge will be made," a simultaneous puff and flash took place behind him among the exhibits on the floor. It was "a small charge" used in the demonstration of the Helios Electrical Flashlamp.

## Sprague & Hathaway at the Convention

ONE of the busiest spots at the Kansas City Convention was the booth with display of picture-frames and framed pictures representing enlargements, oil paintings and miniatures made by the well-known firm, the Sprague-Hathaway Company, of West Somerville, Mass.

The display was in charge of the firm's Mr. Wallace, who with several assistants was kept busy answering questions and taking orders. Indeed, it was obvious from the many visitors who crowded in and around the booth, that the firm was earning the fruits of its well-deserved popularity in the photographic trade. On his return home to Boston, Mr. Wallace reported that his attendance at the Kansas City Convention had proved profitable in every way.

## The Wollensak Guessing-Contest

A NOVEL way to attract attention to the display of goods at the Kansas City Convention was conducted by the Wollensak Optical Company under the direction of Mr. H. O. Bodine. A quart fruit-jar was filled with the various parts composing an inter-lens shutter, and to the person who made the nearest correct guess was promised the choice of a Vitax No. 3, or Velostigmat 8 x 10, Series 2, and the person who made the next successful guess an 8 x 10 Verito lens was promised. The correct number of parts in the jar was three hundred and seventy-eight. Two persons estimated successfully—Mr. Charles P. Newton, Collinsville, Okla., won the first prize, and Mr. H. N. Mettler, Independence, Kan., the second. The lenses given as prizes were forwarded to the above-mentioned winners without charges of any kind.

This guessing-contest naturally created a great deal of interest, for nearly every photographer at the Convention made an estimate and all of them will be interested to know the result of the contest, which was determined by a competent and unbiased jury.

## Enlargements by the Amateur

WITH the introduction of the small hand-camera, the amateur has entered into the field of making his own enlargements. This is a comparatively simple matter when the right kind of paper is used. We take pleasure in calling to his attention the Montauk Bromide Paper, which is advertised in this issue. It is made up in nine different surfaces suitable for all kinds of work where black or sepia prints are desired. Those who desire to try this paper will receive samples gratis upon request by applying to G. Gennert, 24-26 East 13th St., New York, N. Y.

## Travelers Use Anti-Screen Plates

F. EUGENE FARNSWORTH, the well-known traveler and lecturer, took with him, as part of his photographic equipment, on his journey to South America last July, over one thousand 4 x 5 Wellington Anti-Screen Plates. He recognizes the color-values and keeping-qualities of this deservedly popular plate. Ralph Harris & Co., of Boston and New York, are the sole American agents.

## A Sun-Proof Hand-Camera

*Editor PHOTO-ERA, Dear Sir:*—Remembering your oft-repeated words of caution regarding the use of a film camera (keeping and holding same out of the sun when not using it), I want to say that I have been most reckless in this respect with the Senco Camera I bought last year and have used with wonderful success for two summers. In handling this camera I have used it without regard to the sun shining on it or into it, and it has never leaked light in the slightest way, being positively light-proof even under trying conditions.

Hoping that this may interest your readers, I remain,

Very truly yours,

BERTRAM A. FRANK.

August 5, 1913.

## The Port-Land Soft-Focus Lens

THE different members of the Boston Photo-Clan, which is a group of highly successful amateur photographers, in Boston, U.S.A., and includes such well-known workers as William H. Kunz, J. H. Garo, Harry B. Shuman, Henry Eichheim and M. D. Miller, have been trying out the various soft-focus lenses, the majority being convinced that it is the most satisfactory type of lens that they had ever used. The Spencer lens has just the peculiar quality which they have been looking for. Says one of these workers: "I am using the Spencer lens—The Port-Land—for all my soft-focus exhibition-pictures, and find that it gives me the quality that I have long sought and have found in this ideal lens. On account of its light weight, it does not make an extra burden in the photographic equipment, and the price is reasonable enough for what it yields, an 8 x 10 lens costing \$25.00."

## Ilex Not at the Convention

FORTUNATE indeed is the concern that is hard put to fill its orders. Such a condition confronted the Ilex Optical Company at the time of the Kansas City Convention. The factory was being driven to the utmost capacity and no one could spare the time to go so far west. This was a source of regret, particularly that it was impossible personally to thank many of the photographers who had supplied much of the business.

## Johnson's English Chemicals

It is a pleasure this month to call the attention of our readers to the sterling qualities of these well-known and widely-used chemicals, now imported by Ralph Harris & Co., 26 Bromfield Street, Boston, Mass. The Johnson line includes Azol, a popular liquid developer, an Odorless Sepia Toner and many other preparations. Their Scaloids are, perhaps, even more popular, consisting of compressed tablets of amidol, metol-quinol, pyrosoda and pyro-metol which dissolve quickly so that fresh solution can be made as required for use without weighing. This avoids waste and the risk of failure from stale solution.

## The E. K. Chemical Price-List

A COPY of the 1913 E. K. Tested Chemical Price-List has just reached us, and we cannot consistently refrain from calling the attention of our readers to this unusually complete line.

No matter whether you are a mere novice or an advanced amateur, there is a tube or powder correctly prepared for every want. Goods—no matter what—must first have quality—and quality with a sufficient amount of advertising enables the prospective purchaser to feel the assurance that there are good strong reasons why he should buy that particular brand or style of package. E. K. Tested Chemicals have quality—which is responsible for their ever-increasing demand—they are advertised extensively.

## An Inexpensive Developing-Paper

MANY persons make the mistake of judging the quality of goods by their price. This is not always a fair criterion, for several other factors other than quality may affect the selling-price. Instanto is sold at a low price because of the method of selling direct to the consumer. It is coated on a firm, excellent grade of imported linen, raw stock. In speed it is medium fast but with great latitude.

## Parallax Lighting

ECONOMICAL and uniform illumination without condensers for enlarging has long been a desideratum with the amateur. It has now been achieved in the Parallax reflector manufactured by Robert D. Gray, Ridgewood, N. J. Parallax lighting is duplication of the light of a single Mazda lamp by means of several mirrors arranged in circular rows. Each mirror reflects an image of the real light, and these numerous light-images combine to give a large volume of soft, evenly-diffused light.

## Barnet Handbook No. 9

THOSE who are using Barnet plates, or who contemplate doing so, will be interested to know that this handbook may be obtained upon request of J. L. Lewis, 522 Sixth Avenue, New York. This 1913 edition is proving exceptionally popular, containing as it does a fund of clear and concise information about exposure and development, together with a complete exposure-guide intended for Barnet plates.

## A Just Decision

THE Hammer Dry-Plate Company is to be congratulated upon a court decision recently rendered in its favor in the \$35,000 damage suit brought against it by a young woman who alleged that her picture was being shown with pictures of horse races and prize fighters.

Of course this concern uses display pictures only in the stores of reputable supply dealers where pictures of prize-fighters are scarcely to be found. To have one's picture shown near that of a race horse is hardly damaging to the reputation of a woman, as alleged; but ignoring this point, it developed that the Hammer Dry-Plate Company had come into possession of the picture in an entirely proper manner, as was to have been expected. The author of the picture, Mr. Dry of St. Louis, made it for advertising purposes, and the model in such circumstances could hardly object when it was so used. The result of the suit was a judgment by consent in favor of the defendant, thus showing that the woman had absolutely no ground on which to base her case.

# PHOTO-ERA

The American Journal of Photography

Vol. XXXI

OCTOBER, 1913

No. 4

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50. Canadian postage, 35 cents | Foreign postage, 75 cents extra. Single copies, 20 cents each.  
extra. Single copies, 15 cents each. | Always payable in advance.

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; PHIL M. RILEY, Associate Editor  
KATHERINE BINGHAM, Editor, The Round Robin Guild

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Boys Don't Like to be Kissed .....	Mrs. W. W. Pearce .....	Cover
A Sculptor .....	E. O. Hoppé .....	170
Profile .....	E. O. Hoppé .....	172
Prince Ludwig of Bavaria .....	E. O. Hoppé .....	173
Sir Hiram Maxim .....	E. O. Hoppé .....	175
Hilda Moore .....	E. O. Hoppé .....	176
The Slopes Above Tivoli .....	G. R. Ballance .....	177
American Snipe .....	William H. Stone .....	178
Autumn .....	W. B. Davidson .....	179
Vista .....	Clara E. Sipprell .....	180
A Glean of Sunlight .....	W. H. Davis .....	181
Young Deer .....	Howard S. Adams .....	182
Departing Day .....	H. S. Grinleese .....	183
Landscape .....	E. S. Harvey .....	184
Sunsets in Town and Country .....	H. S. Grinleese .....	185
New-Mown Hay .....	William Ludlum, Jr. ....	186
A Pastoral .....	William Ludlum, Jr. ....	186
The Old Lane .....	William Ludlum, Jr. ....	186
Lost in Thought .....	Rudolf Dührkoop .....	189
A Storm on Conejos Peak .....	Charles O. Arell .....	190
Southern Colorado Scenes .....	Charles O. Arell .....	191
Platoro, Colorado, from Ute Mountain .....	Charles O. Arell .....	192
Continental Divide and Conejos Falls .....	Charles O. Arell .....	192
A Common Mode of Travel .....	Charles O. Arell .....	194
"Watch Me!" .....	Anonymous .....	196
My Baby Doll .....	V. Max Kemery .....	197
The Street-Market .....	A. W. Engel .....	200
A Rainy Day .....	A. E. Boultonhouse .....	201
Red Fox Cubs — First Prize, Animal-Subjects .....	Howard S. Adams .....	202
Pedro — Third Prize, Animal-Subjects .....	William S. Davis .....	203
There's a Crowd — Second Prize, Animal-Subjects .....	Fannie T. Cassidy .....	204
Oxen — Honorable Mention, Animal-Subjects .....	S. J. McGaughey .....	204
At the Mirror — First Prize, Beginners' Contest .....	U. Shindo .....	205
Rollers — Second Prize, Beginners' Contest .....	John A. Schreiegart .....	205
A Road in the Country — Third Prize, Beginners' Contest .....	Roscoe De La Mater .....	206
Midsummer Afternoon — Honorable Mention, Beginners' Contest .....	W. W. Irvine .....	206
Washington in Smoke .....	Matthew J. Harkins .....	212

### ARTICLES

Individuality in Portrait-Photography .....	E. O. Hoppé .....	171
A New Direct Carbon-Process .....	J. L. Heinke .....	178
The Art-Exhibit of the P. A. of A. .....	David J. Cook .....	187
Photographing Sunsets .....	H. S. Grinleese .....	183
Neighborhood Photography .....	William Ludlum, Jr. ....	186
A Camera-Trip in Southern Colorado .....	Charles O. Arell .....	190
A Panchromatic Episode .....	E. L. C. Morse .....	195



A SCULPTOR  
E. O. HOPPÉ



# PHOTO-ERA

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## Individuality in Portrait-Photography

E. O. HOPPÉ

FOR about twenty years efforts have been made for the better understanding and appreciation of what is known as "individual photography," but up to the present they have not been able to obtain any really important influence on the general public. But, at last, the people are beginning, like the dear little babies, to "take notice," as their doting mothers say. And that notice is an intelligent and earnest inquiry into the new methods. Photography, as a medium for the expression of artistic ideas, has only just entered on the struggle — the earnest struggle — for development. Many seeds are being sown, but many of the resulting flowers bloom only to fade in the night. But whoever occupies himself conscientiously with the new methods of our craft will find more reason to speak of differences of sentiment and conception, or, may I say "individuality" than of technical methods. *For we all use the same tools.* Some to record dull transcription of a scene from Nature, others to create with them a soulful, poetic picture in which the very pulse of life can be felt beating. To one:

"A primrose by the river's brim,  
A yellow primrose was to him,  
And it was nothing more,"

while, to another, the same flower will seem

"To gaze on their eyes in the stream's recess  
Till it dies of its own dear loveliness."

Intelligent people long since set themselves to resist the conventional character of photography and began to ask if it was not possible to breathe more life into the creations of the camera, and to put the personal element into the portraits obtained. For portraiture can have a claim to be called individual only when the thoughts are individualized. All true art is fundamentally a matter of feeling and, given a certain power of expression, the man who feels will always do better work than the man who remains cold and unmoved. If we watch the

stages of development of portrait-photography, we shall find in camera-pictures constant changes in the direction of progress. That sameness of light, that sameness of expression, that sameness of regular furniture in the foreground, with a strangely and hideously discordant background — all these gave way: first of all to varied effects of light, so that people looked as we are accustomed to see them appear in reality. Thus a new aspect and a better grouping of the subjects are attained and the inner life shows forth more explicitly. Great painters never choose dull and lifeless backgrounds for their models, and the photographer should strive to impart life to his work by a proper choice of surroundings. Let me explain what I mean by "surroundings." I quote from "Bleak House."

"Here, among his many boxes labeled with transcendent names, lives Mr. Tulkinghorn. Here, he is, to-day, quiet at his table. An oyster of the old school whom nobody can open. Like as he is to look at, so is his apartment in the dusk of the present afternoon. Rusty, out of date. Heavy obsolete tables with spindle legs and dusty baize covers environ him. A thick and dingy Turkey carpet muffles the floor where he sits, attended by two candles in old-fashioned silver candle-sticks, that give a very insufficient light to his large room." What a wonderful word-picture! — the grim old man, all alone with his thoughts of the secrets of others! In the dimly lit room. And that reminds me of the extreme importance to "harmonize," as it were, not only the surroundings, but to alter the method of treatment of the "key," as it is usually called, according to the peculiarities of each individual sitter.

"Above God's world bends heaven  
With day's kiss pure and bright,  
Or — folds her still more fondly  
In the tender shades of night."

So let us not find salvation merely in dark, somber notes, or in high scales of a few delicate





PROFILE

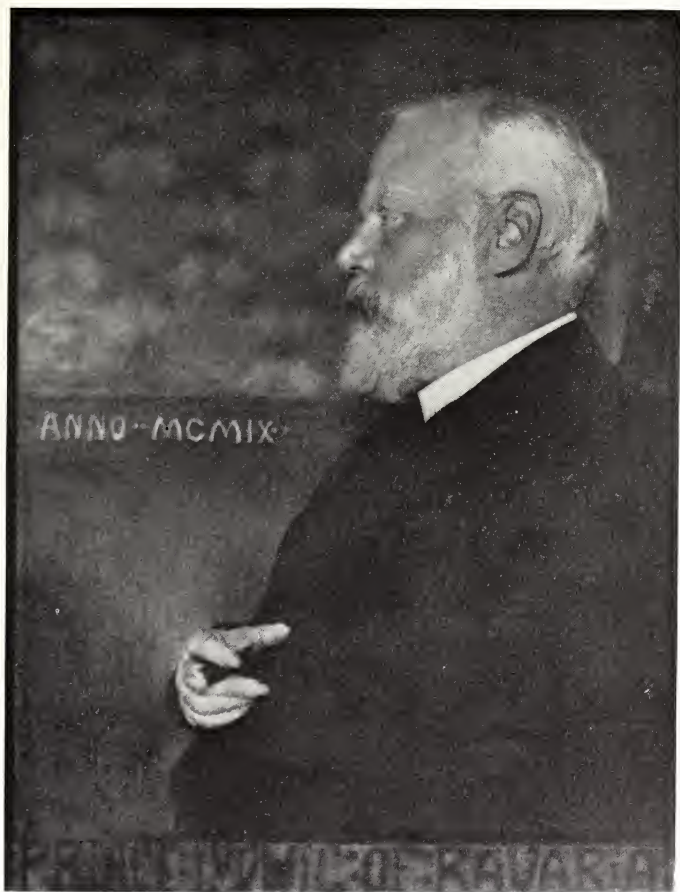
E. O. HOTTÉ

tones, but many sided forms of expression should be our aim. As we can deal with color in only a very limited sense, the alignment of the background by well-graduated and unobtrusive shades of light is of paramount and insuperable importance. Some of you may have seen in the re-issued edition of *Punch* that exquisite and humorous sketch of Leech's. A young and very unhappy-looking man is portrayed sitting in a most ludicrously uncomfortable attitude with his head apparently screwed into an iron head-rest. His right hand is thrust forward on his left knee so that a very large diamond shows conspicuously. The photographer, looking at

him with a smile of conscious superiority, is saying, "Now, sir, fix the eyes, smile sweetly, and think of 'er." This is most delicious humor. But I wonder if the head-rest broke under the trembling head of the poor young man, for are we not told by Gay that

"When a lady's in the case,  
You know all other things give place."

But, seriously, we may all be very thankful that head-rest, thumbscrews, the rack and all other instruments of torture are things of the past. But the ways and mannerisms of the first



PRINCE LUDWIG OF BAVARIA  
E. O. HOPPÉ

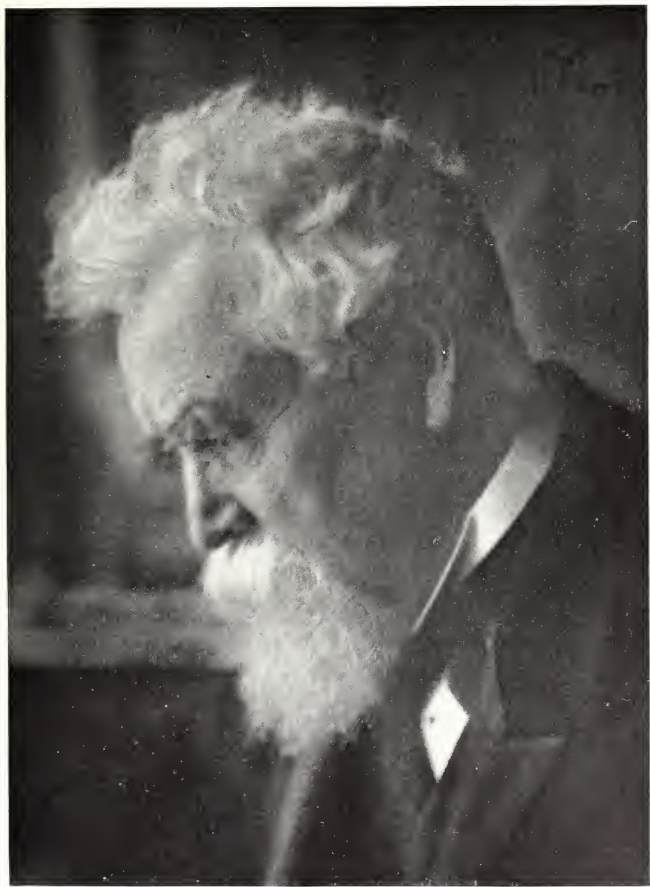


professional photographers were very strictly copied by their imitators, and glass-house and head-rest were thought to be indispensable. The stiffness of pose was so universal that it was imperceptible to the lay eye, which looked for nothing else in a photographic portrait; but, on the other hand, it was perfectly hateful and unnatural to the artistic vision. Modern photography, that is, portrait-photography, will still have to overcome a serious prejudice on the part of the sitters, viz., that the eyes, when not fixed directly on the spectator, must be wide open and fixed on a certain point not far from the camera, to the right or left. The eye is the mirror of the soul. But how is this soul to be expressed if the photographic reproduction insists on the exact direction in which the eye is to look; in this way eyelashes and eyelids are cramped in their play. Once in the family circle of Maeterlinck, Yvette Guilbert posed absolutely still, without moving a muscle of face or body, except the eyes. Through these alone she expressed hatred, love, contempt, indifference, despair and madness. How could that be possible if the pupil, eyelashes and eyelids did not change their position with regard to each other and alter the appearance of the eye? Without this constant living change, the eye would be deprived of its best power of expression. It is a cause of thankfulness that lately some workers are paying special attention to the expression of the eye, and permit the greatest freedom in the choice of the direction of the glance. Even the completely-shadowed or apparently almost-closed eye, when the head is bent, serves as a useful means to give expression. That the photographer must educate himself in all matters relating to art in order to cause his own work to bear the true artistic stamp, goes without saying. Although there are some very remarkable works produced of a high degree of excellence in painting and the graphic arts, nevertheless pure artistic taste cannot be said to be universal yet with the public. Certainly the vigorous efforts of our leading artists are beginning to bear fruit in wider circles than ever before, and for that we should be thankful. Unfortunately, however, it is not always the highest and most influential circles that take part energetically in such progress, for a stiff and stubborn conservatism frequently keeps them in adherence to the academic principles of the old style. It is as if they would discard motors for stage-coaches, throw telephone and telegraph into the lumber-room and use the old Greek lamps instead of electric light. There would be some consistence in all this if they owned that they disapproved of progress. But

that an age which has such enormous powers of Nature at its command, which can use Röntgen rays, wireless telegraphy, enormous discoveries in the domain of chemistry, has airships, etc., should not also be able to create, or approvingly comprehend when created, new forms of art expression, is incomprehensible. "People at large appear to dread reality. They do not like to appear as they really are, for every individual likes to see himself represented according to some vague idea of his own. In a portrait, people like to see the so-called general beauty, i.e., the repression of individual characteristics. Since the public wishes this, professional photographers are hopelessly handicapped in their best efforts." These were the words of Lichtwark in 1893 at the first International Photographic Exhibition in Hamburg, and since then little has been materially altered. This is perhaps the place to mention one brilliant example of the triumph of mind and will over adverse circumstances. I allude to Herr Rudolf Dührkoop. A striking example for the fact that there is a considerable section of the public which will not only accept portraits on more simple and pictorial lines, but is willing to pay high prices for them. When Dührkoop started his professional career, his feet were set in the miry ways of the conventional, pot-boiling likeness-taker, with the traditional head-rest and painted background, and there are dim, half mythological stories of his supplying the soldiers, his clients, with miniature copies of themselves at so much per dozen, for presentation to those damsels with whom they "walked out," the uniform being considered as of more importance even than the likeness itself. His customers, however, were all startled one day, when they beheld, instead of the smirking resemblances of themselves in the showcase outside the studio, a notice, signed by Dührkoop, announcing that henceforth his portraits would be taken in a different style and by a different method, as his former work was entirely wrong.

With characteristic originality and a Luther-like courage he had nailed his articles of belief to the door for all men to see. I should like to mention here the fact that Dührkoop is the pioneer of artistic portrait-photography on the Continent, having raised it from the mechanical commonplace level it was formerly in.

In conclusion, let me say a word or two on retouching. For many years people found a likeness good only when it was retouched almost out of recognition: when the God-given features were altered and wrinkles erased. But these people have as an excuse a law that I think has not yet been repealed — I allude to the statute passed two thousand years ago respecting the



SIR HIRAM MAXIM  
E. O. HOPPÉ





HILDA MOORE  
E. O. HOPPÉ





accuracy of portraits. "Painters and sculptors were ordered to ennoble the appearance of their subjects under a penalty of 1,000 drachmas." I wonder whether that is the reason that (as I am given to understand) some photographers used to keep uniforms, etc., for their sitters to put on, so that 'unble'arry may bloom out in his portrait as General Bluebottle!

Retouching has been the greatest enemy of the proper presentation of the portrait. It is the source of the smoothness and insipidity of the pictures which we find on post-cards, etc., and which are so displeasing to cultured persons. This artificial beauty is very, very far indeed from being equal to the beauty of a true portrait. Beginners in photography often say to me that they can take as their models only handsome women, pretty children, and other pleasing subjects to do credit to their skill. I assert and maintain, however, that a picture may be made from any subject if it be properly and naturally treated, so that its very honest simplicity will cause a pleasing and a pleading impression of artistic truth. *Retouching should be employed only to remedy defects in the negative itself*; for the so-called "improvements" made in the lines of the portrait destroy the likeness and lessen the artistic value of the whole. A portrait must be more than a likeness: "Not the exactness of the exterior," said

Bonaparte to David, who was about to paint his portrait, "*A pimple on the nose makes the likeness.*" I might add to this, "An orchard and an eyeglass are to some a portrait of a great statesman now alas in ill-health; and I can mention a big—a very big collar without your at once thinking of 'The Grand Old Man.'" The character and expression of the countenance must be depicted, letting appear the working of the soul within. Remove wrinkles, why just bring back to your memory the grand old heads of Carlyle, Tennyson, Longfellow, Charles Kingsley and that old warrior, General Booth. The wrinkles on their faces are so many medals of honor, so many scars inflicted in their intellectual struggle and conquest, and each separate trace of time is a mark of man's nobility. Each one of you will probably have some dear friend whose likeness you would like to have near you when she herself has passed away. Do you want then to regard her as she was or as she was not? Do you want to have removed from her dear visage that delicate tracery around the temple that reminds you of her kindly humor; or those marks of patient resignation around the sweet old lips? I am sure you do not.

"If to her share some female errors fall,  
Look on her face—and you'll forget them all!"



THE SLOPES ABOVE TIVOLI

G. R. BALLANCE

# A New Direct Carbon-Process

J. L. HEINKE

**A** CARBON printing-process which renders transference unnecessary and gives, therefore, non-reversed pictures direct, has long been a desideratum. From time to time, such papers have appeared on the market, without apparently becoming a permanent success, but latterly a German firm (E. Bühler and

Co., of Heidelberg) has brought out an article which possesses many excellent characteristics, and deserves the serious attention of all photographers who aspire to produce something better than the usual thing. It places a new power in the hands of pictorialists, hence a description of it may be of interest to many readers who wish to produce prints of great depth in the shadows, and delicacy in the highlights, combined with a perfect velvety matt surface.

As compared with the ordinary carbon process, this dead matt character of its surface and the quality and life with which it renders shadows are the distinguishing characteristics of the new paper.

The most suitable type of negative is one which will give a well-graded platinotype or vigorous (but not hard) P. O. P. print; but good results can be obtained from almost all but weak or foggy negatives. Until, however, familiarity with the process is gained, it is advisable to select those of the character above described.

## Sensitizing

The paper, which is preferably, but not necessarily, a little larger than the negative to be printed from, is introduced face downwards into ordinary methylated spirits contained in a smooth dish. Allow to remain one minute, give an occasional rock, and avoid friction with the bottom of the dish. This preliminary spirit-bath is necessary to ensure even penetration of the subsequent bichromate sensitizer. Lift the paper by one corner, allow to drain for a moment or two, and immerse *face upwards* for two minutes in a two-percent solution of potassium or ammonium bichromate (three-fourths ounce bichromate to one quart of water). Temperature 50 to 60 degrees Fahrenheit. Keep the dish gently rocking. In hot summer-weather it is advisable to carry out the sensitizing in a cellar or other cool place, unless ice is available for reducing the temperature of the solution, and it is well, but not essential, to neutralize the sensitizer by the gradual addition of ammonia until the orange color just begins to turn yellow.

Now take hold of the paper with both hands, draw the back of it over the edge of the dish so as to free it as far as possible from adhering solution, and pin by one corner to a shelf or board to dry. While wet, the paper is not sensitive to light, hence sensitizing can be performed in daylight, but drying must be con-



AMERICAN SNIPE

WM. H. STONE

ducted in the dark, or in a room illuminated by artificial light or, at most, very feeble daylight. In an ordinary warm room the paper, owing to the thinness of its coating, will be dry in from one-half to one hour; the process should, however, in no case be permitted to take longer than three hours. Direct heat from a stove or fire is to be avoided; but a warm cupboard or corner is beneficial rather than otherwise. In the aqueous bichromate bath the film becomes very tender, and great care must be exercised that nothing comes in contact with it until perfectly dry, or abrasions are bound to result. Unfortunately, this paper cannot be sensitized with the spirit-sensitizer which acts so well in the case of ordinary carbon paper.

### Keeping-Qualities

In summer the paper will keep for two or three days after being sensitized, and in winter for at least a week. Stored in a calcium chloride tube or box, it will probably keep longer, but the writer has not tried this.

### Printing

The perfectly dry paper is placed in the printing-frame as usual, no safe edge being necessary. Exposure is best determined by actinometer. The time necessary for P. O. P. to yield a satisfactory *untone*d print will be about right for the *black* paper. Brown, sepia and red chalk papers require a somewhat longer, green and blue a shorter exposure. In the case of negatives with a good range of contrast, printing may also be controlled by inspection by transmitted light. It is finished when the half-tones are distinctly visible, but the highlights not yet indicated. With some practice it is in this way possible to dispense with an actinometer; but until experience has been gained, it is better not to do so.

### Development

This must take place as soon after printing as possible, since, as with all bichromate papers, the action of light continues so that a normally printed proof, if left more than a few hours, may develop up as if overprinted. Possibly storage in a calcium tube or box would check this action.

Development is effected by means of warm water and a fine rose. The latter is three to four inches in diameter, with holes not more than one-fiftieth to one-seventieth of an inch in diameter. (If not obtainable elsewhere, such roses will be supplied by the manufacturers of



AUTUMN

W. B. DAVIDSON

the paper.) It is wired to a short length of stout rubber tubing of best quality, and this is pushed over a tap from which a good pressure of water is obtained, for on sufficient pressure the successful development of the prints in a



VISTA

CLARA E. SIPPRELL

great measure depends. Two dishes are required, one containing cold, the other warm water at 100 to 120 degrees Fahrenheit. Soak the print face upwards in cold water for a minute or two, place it on a sheet of glass or on the back of a developing-dish, and gently spray it to remove any adherent air-bubbles. (A camel's-hair brush cannot be used for this purpose.) The print is now transferred, always face upwards, to the warm water, the temperature of which should be determined by a thermometer, and not by the fingers. Have a jug or kettle of boiling water at hand to add occasionally to the warm water to keep its temperature up. If correctly exposed, all the details of the print should, as a rule, be visible in from one-half to one minute. The surplus pigment, however, does not entirely dissolve away, but has to be

removed by the spray. As before, the print is placed on a piece of glass or smooth board (to which it can conveniently be attached by means of a bull-dog clip), held vertically under and an inch or two away from the rose, and, while the latter is kept moving, the water is *gradually* turned on. The pressure is increased by degrees until the print is thoroughly cleared and the highlights are pure. If necessary, it may be returned for a few seconds to the warm water and again sprayed.

If the water-pressure is not good, it is preferable to leave the print for two or more minutes in the warm water before spraying it; but treatment as above described will give the best results with normal negatives. For over-printed proofs, the water may be used at temperatures up to 150 degrees Fahrenheit, but in this case





A GLEAM OF SUNLIGHT

W. H. DAVIS

the spray must, to begin with, be carefully used, or portions of the film may be washed away, particularly in the highlights.

Considerable control can be exercised by locally pouring hot water over parts which it is desired to lighten, and spraying off. Or a very small rose, about one-half inch in diameter, may be employed. With it highlights can be introduced, too solid shadows reduced and, indeed, undesirable features sometimes entirely removed. A camel's-hair brush may be similarly used, but, needless to say, a certain amount of practice and skill is necessary before these control-methods can be employed satisfactorily, and it is always preferable to use negatives which will give the desired result by straightforward development.

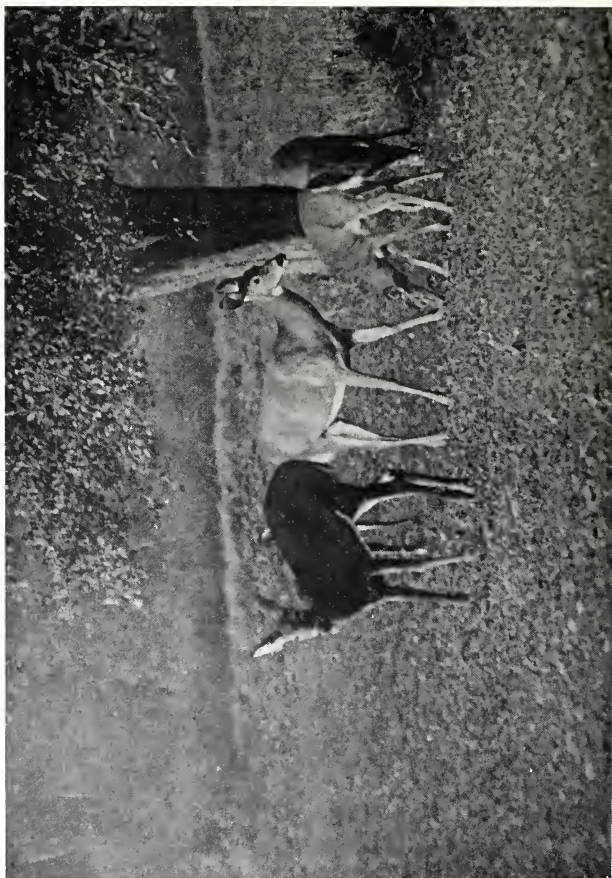
#### Alum-Bath

When the bichromate stain is no longer visible, the prints are immersed in a five-percent alum-bath (one ounce to the pint) for from five to ten minutes. This hardens them, and removes the last traces of bichromate.

#### Washing

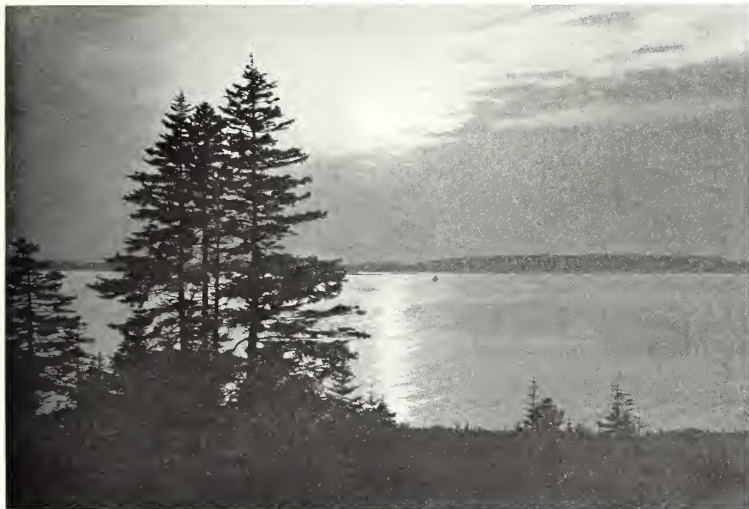
Ten to fifteen minutes is sufficient. Suspend the prints in a bucket of water by wooden clips, or wash in a dish with three to four changes of water at five-minute intervals. Washing-troughs, in which the prints are kept circulating, must not be used, or their surface, which is very tender, will be injured. — *The Amateur Photographer*.





YOUNG DEER

HOWARD S. ADAMS



DEPARTING DAY

H. S. GRINLEESE

## Photographing Sunsets

H. S. GRINLEESE

THE photographing of sunsets is one of the most fascinating branches of pictorial photography. We see many landscape and marine views in which good sunsets or cloud-effects are present, but very few pictures which are made solely for the beauty of the sunset. Interesting sunsets occur at all seasons of the year, but our opportunities for observing and taking them are usually greater during the summer and fall.

Good composition in sunset-studies is comparatively easy to obtain, particularly if the picture is made over a body of water; the reflection on the water adding greatly to the effect, and tending to keep the foreground simple in arrangement and subdued in tone. The sun being both the point of chief interest and the source of light, the leading lines of the picture will naturally converge to that point.

No special apparatus is required for this class of work. Any style of hand or view-camera, equipped with a rising front, a tripod-socket,

and a reasonably good lens will answer. The rising front is quite an advantage, as the horizon-line is better kept low so as to give prominence to the sky.

It is advisable, though not always absolutely necessary, to use a tripod, even if the exposure is short. The view should be arranged on the ground-glass, the shutter set and the slide drawn. The operator can then give his entire attention to the sky, watching for the proper moment to make the exposure. This usually occurs just as the sun passes behind a small cloud, or just as it disappears below the horizon, thus producing the best pictorial effect, reducing the vivid glare of the direct sun, and avoiding the possibility of halation.

Orthochromatic (or panchromatic) plates and a color-screen should always be used, as by their combined use only can all of the delicate gradations and color-values be obtained in the negative. A three-times screen restrains sufficient of the highly actinic blue and violet light



LANDSCAPE

E. S. HARVEY

to get proper color-rendition. If double-coated plates are used, there is little danger of halation. Single-coated plates should be backed.

As most sunset exposures are made within a few minutes before the sun disappears, the principal factors in determining the correct exposure are the color of the sky and the character of the clouds. If yellow is the prevailing color or the clouds are very light, a full exposure at F/8 (U. S. 4) on a Standard Orthonon plate and a three-times screen will be from  $\frac{1}{10}$  to  $\frac{1}{5}$  of a second. If the sky is red or the clouds heavy, the exposure must be increased to  $\frac{1}{2}$  or  $\frac{3}{4}$  of a second. After the sun has disappeared and the rays of light have become vertical instead of horizontal, the exposure will run up to several seconds.

The plate should be developed for softness. Rodinal, used at 1 to 50, is an excellent developer for this purpose. Do not over-develop. Keep the negative thin. The highlights can always be strengthened, if necessary, by working on the back of the plate, but if blocked up by over-development they are difficult to reduce.

In selecting the medium for the final print, the general conditions existing at the time of

making the exposure should be kept in mind and these conditions duplicated as nearly as possible. The effects of a warm and brilliant sunset can never be obtained in a black and white print. If to be printed on gaslight or bromide paper, select a buff stock and redevelop the print in sulphide. This will give a yellow tint to the highlights and a reddish brown to the halftones and shadows, and will produce about as good a sunset-effect as can be obtained in monotone. If prints are made in carbon, the printer has a variety of pleasing colors to select from. If platinum is used, luminosity in the highlights can be obtained by development by the mercury-glycerine method.

Probably the best medium for sunsets is by lantern-slides in the projecting-lantern. Slides in a wonderful range of tones can be obtained, if made on plates similar to the Paget slow plate, by varying the exposure and restraining the developer. These tones will run from warm black, through sepia and brown to a bright red. If a cover-glass, stained slightly yellow, is used with some of the tones, wonderfully realistic sunset effects can be shown on the screen which are the admiration of all who see them.



SUNSETS IN TOWN AND COUNTRY

H. S. GRINLESE





NEW-MOWN HAY



WM. LUDLUM, JR. A PASTORAL

WM. LUDLUM, JR.

## Neighborhood Photography

WM. LUDLUM, JR.

**T**RAINING the eye to see, and the mind to grasp the true beauty of daily and ever-present surroundings, is one of the first and most important steps toward success in pictorial photography. The prevailing notion, that it is necessary to travel in order to find the picturesque, is a great mistake. If the true elements of successful picture-making cannot be grasped at home, they will never be found abroad. The two most important principles of artistic photography are composition and lighting. These two principles require time and thought to work out satisfactorily, and in no place does the opportunity offer such certainty of results as at home. There are no trains to catch, no limitation of time, consequently no haste; and haste is responsible for more picture-failures than any other single factor. "Haste makes waste," and especially so in the

practice of photography. The successful picture-maker is the one who studies out in advance and knows just what he intends the finished result to be, and takes his time in going about it. There are times when "snap judg-

ment" is necessary in taking pictures; but real live "snap judgment" is an acquired accomplishment, the result of much previous thought and study. Education, like charity, begins at home, and the foundation of true success in photography can be obtained only by patient study amid familiar surroundings. Perfect yourself at home, and success will follow you abroad.

The pictures which accompany this article were all taken within a stone's throw of the writer's house; and while they are not offered as examples of artistic ability, they serve to show the possibilities of "neighborhood photography."



THE OLD LANE

WM. LUDLUM, JR.



# The Art-Exhibit of the P. A. of A.

DAVID J. COOK

THE picture-exhibit of the Photographers' Association of America for the year 1913, including those photographs shown in the reception-room of the working-studio and displays by the various manufacturers as a whole, was a very common-sense exhibit. That is, common sense as applied to photographic portraiture was much in evidence. This is a splendid sign and shows that photographers are beginning to recognize the boundaries of their art and are ready to accept it for what it is — a means of artistic expression by action of light on chemically prepared media — and not as a conglomeration of all media for the expression of the artistic.

Very little of what may be termed ultra artistic was shown, although there still seems to be some difference of opinion in what the manufacturers consider an artistic photograph and the standard of art held by the photographer. This was evident in the difference in the art-display of the manufacturers and that shown by the photographers in their personal display. Many of the photographers had pictures in both exhibits, but whereas the photographers' selection favored the impressionistic, the manufacturers' selection favored the realistic. To the close observer and one who took the trouble to note the strangers admitted to the Convention Hall on Thursday, there could be no question as to what the public preferred. It is undoubtedly true of some of us that we follow after the unusual, the sensational or the fashionable to a greater or less degree, and we may easily convince ourselves, in view of this, that we like these features in the pictures of others; but when we come to have a photograph of ourselves taken, very few want other than naturally-posed, correctly-drawn, clearly-defined, normally-lighted likenesses, showing superior technique — all that the sensitive media will produce. As professional photographers we must know that we are engaged in a business as well as an art, and to succeed truly, must supply the demand of our *clientèle*.

In numbers, the professional exhibits were not quite half as large as former exhibits. This may be accounted for in part by the fact that there were no state-exhibits, and only one foreign exhibit. It was intimated by not a few that some encouragement other than that of having one's pictures passed upon by a jury is necessary to get out a representative display.

Photographers are put to no little expense when called upon to make a display and attend a national convention. Their patrons at home naturally expect them to gain some recognition if they do exhibit, and when they return empty-handed, are likely to form opinions not altogether favorable to the photographer. But few in attendance can serve his fellows in an official capacity, and it is given to few to have their work reproduced in the Association Annual, consequently the displays are bound to be smaller. Fortunately the Women's Federation came nobly to the front as it has done these past three years. About one-fourth of the total exhibits was shown by women, and their work was fully as good as that of their brothers. Out of thirteen pictures selected to be reproduced in the Annual, five of them were taken by women. Surely a good showing.

The Association picture-exhibit was placed in the corridors and in the reception-room of the working-studio. Special desk-shaped screens were provided, and all were fairly well lighted. About five hundred prints were shown, representing about one hundred and sixty exhibitors. Virtually no "fuzzy-wuzzy" work was shown, and but few microscopically-sharp pictures, and these latter were mostly commercial work. We have learned to focus properly and rightly to understand the use of diffusion in obtaining flesh tonal quality. A sensible diffusion characterized virtually all of the work. Very little double printing, and no fancy mountings were displayed, many of the prints being framed close up, without margin. The picture-space, if anything, was hardly enough, and the heads and figures in many instances seemed crowded. Very few vignettes or sketched grounds were shown, most of the work being dark, toned grounds, and worked-in tapestry effects. This latter, happily, was much better than shown in former years. Photographers are learning that it is not the background that makes a picture. They are also learning to draw and follow out the laws of linear perspective. There is room for improvement, however, and let us hope that next year the display will show more consistency in this respect, and the background will take its proper place — a ground back of the person, giving balance, space and stability to the picture, and not the whole picture. Regarding the lightings, there was about an equal number of low-tone lightings, normal lightings and contrast

or concentrated lightings. But very few pictures were flat, and very few freak lightings. What was, perhaps, most striking about the whole exhibit was the fact that so many of the pictures were either taken in the home, or, if taken in the studio, were surrounded with a home-like atmosphere. At-home portraiture is certainly coming to the fore rapidly, and rightly so, for nowhere outside the home can more natural and pleasing pictures be obtained. The foreign exhibit by Rudolf and Mynia Dührkoop offered a good illustration of this. Of the printing-mediums shown, developing or gaslight papers were decidedly in the majority. Next came platinum-paper prints, which were about one-quarter in number; and P. O. P., with about one-half as many prints as platinum. Very few carbons or gum-prints were in evidence. There is no doubt about the artistic merit of these printing-mediums, but they are not a financial success excepting in a very few of the very highest class studios, and will not likely ever come into general use. The most popular tone was that of sepia, there being only about one-quarter as many blacks and whites, and these were mostly commercial pictures. Very few highly-colored pictures were visible, and these by master-workers who thoroughly understand color-values. Sepia seems to be the one tone best suited to portraiture, because of the warmth of the tone and because this tone preserves the flesh-tones to a greater degree than any other tone.

The exhibits which attracted special attention, because they were selected to be reproduced in the Association Annual, by the jury of experts, were those of Mrs. Ethel C. Standiford, Louisville; Gerhard Sisters, St. Louis; Sara F. T. Price, Mt. Airy, Philadelphia; Belle Johnson, Monroe City, Mo.; Bessie L. Meiser, Richmond, Ind.; B. J. Falk, New York City; Ryland W. Phillips, Philadelphia; Bells Studio, Pensacola, Fla.; The Camp Art Company, Jamestown, N. Y.; Lerski, Milwaukee; A. F. Bradley, New York City; S. H. Lifshay, New York City, and N. Brock, Asheville, N. C.

Mrs. Standiford showed rare good technique and mastery in at-home photography, her tones were pure and light, particularly suited to her little subjects, and her work was characterized by breadth of effect, delicacy and simplicity. The Gerhard Sisters' work showed an earnest striving after the spiritual in man, and, as the *Kansas City Times* so aptly put it: "These sisters, by removing all outward affectations, portray the real self and thus the sweet, the innocent and the beautiful go to make up what they term soul-photography." Certainly their

work fully deserved the high praise accorded it. Bessie Meiser exhibited mastery of child photography, and her picture of a little boy, while bold in treatment, was natural and very pleasing. Belle Johnson was particularly effective in her story pictures, and her work showed much thought and sympathy with her subjects. Sara Price was also particularly pleasing in her treatment of children. B. J. Falk had an excellent study in that of an old gentleman. The likeness was fully preserved and the expression masterful. It was faultless in technique, as his work always is. Ryland Phillips' work was somewhat decorative and unconventional, and showed good taste. Lerski displayed intense interest and concentration, and this was intensified by the extremely high points of light on his pictures. It is doubtful whether any one without his temperament could make a success with this style of work. Dudley Hoyt showed himself in his usual good form. Kaijiwara was not quite up to his standard. J. Ed. Rosch evinced much feeling in his work, in his quiet way. E. E. Doty exhibited his usual work after the style of the old masters, and is making good use of color to assist in giving feeling to the picture. Wm. Koehne displayed remarkable fine transparency and delicacy in his tones. He demonstrated what can be done in a light key of lighting to add grace and dignity. His picture of three sisters was much admired. A. J. Thuss was another worker who displayed mastery of light in a high key. His work is of the class that pleases discriminating people and brings correspondingly high prices. Katherine Jamieson exhibited draped pictures which were light and full of airy grace. Miss Reineke was another worker who excelled in at-home pictures. Mrs. Helen I. Francis also showed an at-home picture of mother and daughter, which was full of sympathy. J. E. Giffin excelled in good, clean, straight photography. He was best in portraying the head and shoulders. Baker's Art Gallery showed some very excellent at-home pictures, taken in the open. Ira D. Schwarz showed a ready sympathy with child nature, and he had some happy pictures of children. Strauss-Peyton had some high-class portraiture, leaning to the pictorial but not sacrificing anything in likeness. The head of a little child was very fine in feeling. Howard D. Beach was at his best in decorative design, and in quiet, broad effects in low tone. I. Buxbaum showed clean portraiture of a high order of excellence — work that would command the top-notch in prices. Technique was good and likeness perfect. Victor Georg exhibited work of



LOST IN THOUGHT

RUDOLF DÜHRKOOF

the impressionistic order, taken in the home. B. F. Galling excelled in clean, straight photography — the kind that pleases the exacting patron. Mary Carnell also displayed nice, clean work of good tone. Pearl Grace Lochr evinced much delicacy in the treatment of her pictures, inclining to the impressionistic. The Misses Selby rejoice in pure, innocent childhood. Their pictures are refined, delicate and sympathetic. In fact, the pictures of all the women exhibitors excel in these qualities, as they naturally should. Their work would indicate that it is the result of impulse and intuition, whereas the work of the men shows more boldness and strength of treatment. Rudolf and Mynia Dührkoop's work

showed a proper balance of these characteristics of the masculine and feminine, and the association was particularly favored in having this most excellent display from our friends in Germany. The human appeal of these pictures was strong and displayed mastery of emotions as well as mastery of media.

Taken altogether, the picture-exhibit of the 1913 convention was an uncommon one. It is a pleasure to record that the commonplace was less in evidence in this collection of pictures than in any other previous exhibit, due to the discriminating taste of the jury and to the common (uncommon) sense displayed by the profession.



A STORM ON CONEJOS PEAK

CHARLES O. AXELL

## A Camera-Trip in Southern Colorado

CHARLES O. AXELL

**T**HERE is no more inviting trip for an amateur photographer, particularly one who is fond of camping and fishing, than south-central Colorado, on the Alamosa River and the Conejos River, tributaries of the Rio Grande in the upper Rio Grande Valley, east of the San Juan mountain range. The towering mountains on each side of the road are densely wooded with evergreens and quaking asp, while the ranges eight to ten miles distant are white with perpetual snows.

This territory was formerly the home of the Ute, Navajo and Pueblo Indians; but now the cabin of the prospector is to be seen on the slopes and his tunnels or shafts, from which the ore has been drilled and shot out and thrown on the dump, the values to be extracted later by the cyanide-process.

One arrives at Monte Vista at eight o'clock in the morning. The team and supplies are ready for the summer's outing. The camera-

equipment should consist of a postcard-size pocket-camera and a 6½ x 8½ plate-camera. A postcard-size camera of the reflecting-type is the best, if that can be included. Either of the small cameras is desirable particularly to be used on all trips up the trails on foot or on horseback, because of the convenience in carrying and loading. Trips of this sort are many and difficult at the different stopping places.

All day long we ride through the great fertile San Luis Valley, in full view of the naked peaks. The Blanco Range on the left, the San Juan on the right and the mountains of New Mexico are before us. The later part of the afternoon we leave the Gunbarrel Road and turn in the direction of the foothills of the San Juan. After a drive of four miles into the hills, we arrive at the first stopping-place—Tiplon's Ranch. A day or two can be spent here profitably to photograph the beautiful rock-formations and varieties of trees.



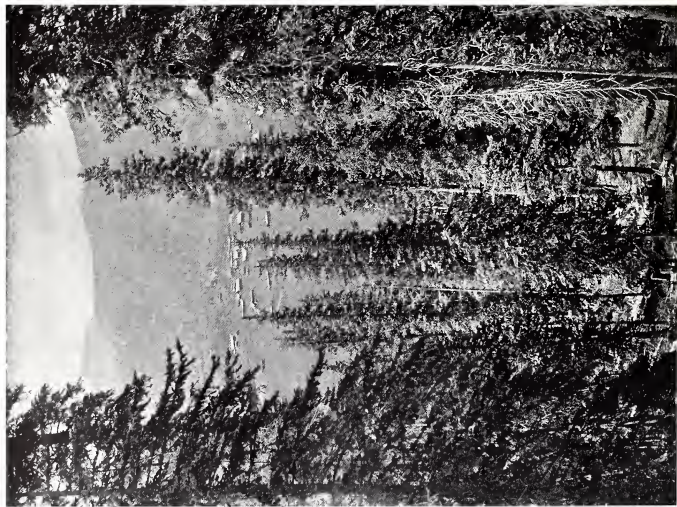


LAKE FORK  
CONTINENTAL DIVIDE, CONEJOS RIVER

CHARLES O. AXFEL

ADAMS FORK, CONEJOS RIVER  
CONTINENTAL DIVIDE





PLATERO, COLORADO, FROM UTE MOUNTAIN



CONTINENTAL DIVIDE AND CONEJOS FALLS

CHARLES O. AXELL

To continue the photographing and camping journey, so as to arrive at the stopping-point in good time, an early start must be made from this place, for there are many temptations now to leave the team and look for various compositions. Here the interest is increased by the presence of the deer and coyote. The reflecting-camera is always the best for the sudden appearance of a bear. This is real sport; the camera is ready and the camerist alert to the best opportunity.

We begin to descend into a great gulch some three hundred feet deep, and at this point the Alamosa River is to be seen for the first time. A little further there are several beautiful camping-sites, and places to fish if one enjoys to use the rod. We may stay here for the night, or pass on five miles to Worrel's Ranch.

The character of the mountains and the growth on them has changed since morning. Instead of short, scrubby pinion trees, they are spruce of a greater height. The mountains, instead of being sloping, have more perpendicular sides and round tops. Worrel's Ranch with the Alamosa offers many opportunities for splendid scenic landscape-work.

At this place the road parts, both routes leading to the same destination — Platoro. The Toll Road is chosen, as it is the most picturesque and leads to the greatest height for a view of the Continental Divide.

Leaving Worrel's Ranch, bright and early, we cross the Alamosa and immediately begin a stiff climb. Here we reach the mineral veins, and it is interesting to see the out-crops, and to follow them up or down the mountain-side. Before long we see a prospector's cabin, and a call greets us. The occupant has come from work for his noonday-meal, and we stop to join and to enjoy the surroundings.

There is still a distance of ten miles to travel before reaching Platoro, the headquarters for the summer's outing. A few plates can be used for the afternoon's work, for the scenery is ever-changing and increasing in grandeur. When we arrive at the head of Fisher's Gulch, the Continental Divide comes to our vision. The sky is usually prettily clouded at this time of day, and produces wonderful effects of the setting sun. From Fisher's Gulch down to Platoro, a drop of eighteen hundred feet, a varied collection of views can be obtained.

Arriving at Platoro in the evening, we find a cabin ready to move into. Supper is soon started, and we have settled for the night. About Platoro there are a great many things of interest, among them one that is least understood — the great mineral deposits of gold and

silver. Of the several interesting trips on horseback, the grandest is that to the Continental Divide. Then there are those to Crater Lake, Lake Fork, Conejos Peak, Cornwall Mountain, Jasper, Stunner and as many more as you care to take. Every day, too, has its clouds, every day has its sunshine, and every day has its color for every camerist.

The camera-equipment should consist of a postcard-size pocket-camera, and is to be used on all trips up the trails on foot or on horseback, because of the convenience in carrying and loading, and a  $6\frac{1}{2} \times 8\frac{1}{2}$  plate-camera. A postcard-size reflecting-camera is the best, if that can be included.

The camera used in making the accompanying photographs was a  $6\frac{1}{2} \times 8\frac{1}{2}$  Century View, fitted with a Goerz Series III, No. 3;  $8\frac{1}{4}$ -inch lens, with an Optimo shutter, working up to  $\frac{1}{300}$  second exposure. This outfit is satisfactory for nearly everything except wild animals.

It may be interesting to know that there are virtually no difficulties in photographic work in this part of Colorado, outside of the taking of the pictures. Climbing to points of vantage is no easy matter; otherwise the conditions are ideal.

Perhaps it is better to use the plate and developer with which you are acquainted by experience. Seed 26 plates and Seed's Pyro formula were used by me exclusively. The exposure must be quickened on account of the very clear atmosphere. Where ordinarily one gives  $\frac{1}{50}$  second,  $\frac{1}{100}$  is nearly correct, and at times the lens must be stopped down a little.

The Wynne exposure-meter is a help to the beginner or to the expert in adjusting the exposure to the atmospheric conditions of this locality, especially with the Orthochromatic plate for proper rendering of cloud-effects. The time may be figured from the speed-numbers of the plate. Then proceed with normal development. In the dry, cool air of Colorado all plates, films, paper and chemicals keep indefinitely.

If an old cabin is not convenient, one can rig up a table in the open for developing, with any sort of covering, to keep the spillings of the trees from falling into the developer. Unless moonlight prevents, it should be dark enough by nine o'clock to develop, using the ruby lamp as usual. A nearby mountain-spring or stream will be available for washing the negatives.

Under the cool atmospheric conditions Seed's pyro developer can be used with very little or no stain. The fixing-bath should be plain hypo.

Every printing-paper has its beautiful qualities, and several might well be used. However,



A COMMON MODE OF TRAVEL

CHARLES O. AXELL

the Rocky Mountains, where proper printing-facilities do not exist, is hardly the place to decide upon the paper to be used for any certain negative. Furthermore, one will not have the time. Camp-duties occupy the greater part of every evening, so one had better content himself with proof-prints until he returns and is through with negative-making.

### The Useful Whirler

WHEN the Autochrome plate first appeared, the very serious problem that frilling presented caused nearly all workers to resort to whirlers for the purpose of hastening the drying-process. With the disappearance of the frilling-trouble, however, the use of the whirler was dropped, few seeming to realize that it was a very useful piece of apparatus for many other purposes. An obvious use for it is the drying of a nega-

tive, quick drying often being of great service; but an even greater advantage is to be found in varnishing-operations, for a whirler greatly facilitates the use of slow-drying varnishes, which, generally speaking, are better varnishes than the quick-drying ones, as they tend to give a tougher and more even film. If current is available, there is no difficulty in fitting up a most efficient and useful whirler with the aid of a fan-motor, and we are surprised that such a device is seldom to be found in the workrooms of the professional photographer. — *British Journal of Photography*.

PHOTOGRAPHY is a work of the heart, head and hand. No one can be a master-photographer who is not first of all a master-man in full accord with all that is true in nature.

*David J. Cook.*

# A Panchromatic Episode

E. L. C. MORSE

HOW I happened to be lying in a hammock that July afternoon watching a flock of chickens is by no means a difficult matter to explain.

Harris was wrong, utterly wrong in his diagnosis. I was not sick at all, but he said I was, and the family said I was, and that settled it. Being a married man, and knowing full well the limitations of a married man, I meekly acquiesced: I was sick; the doctor said so.

"What you need," said Harris, benevolently (How I wished I could choke him!) "is fresh air, gentle exercise and absence of excitement." "Rot," said I to myself.

In the family palaver that ensued, various forms of exercise were discussed. Anything connected with gasoline was tabooed. Bad for the nerves. A saddle-horse was excluded for similar reasons. I fought hard for a sail-boat but was ruled out. On Lake Michigan storms be sudden and waters deep and the harbor bar be moaning — at an inauspicious time for Dad.

In the end we ignominiously compromised on keeping hens. Hens didn't explode; hens didn't collide; hens were not arrested for speeding; hens didn't buck or run away; hens didn't capsize. Keeping hens was a gentlemanly occupation, soothing to the nerves and warranted, according to general report, to reduce a swollen bank account.

A year later found me an expert (more or less) in hens. This story is not a disguised lecture on poultry; but suffice it to say that I made a success of the thing, financially speaking. I built a hen-house, bought all the necessary paraphernalia; read up the subject; exhibited, advertised and prospered. I selected a rare breed, Blue Andalusians, and sent to England for a cock bird. The price is a strict secret which I shall carry with me undisclosed to the grave. But he was a beauty, with the courage of a soldier and the manners of a Spanish grandee. We called him Beau Brummel. Beau and I grew to be the best of friends, but I think most of the real affection was on my side.

Nothing succeeds like success, and it was consequently with the feeling that this world is not such a wholly bad place after all that I lay stretched out in the hammock under the trees where I could watch the fluffy chicks running in and out of the brooder, chasing insects and scratching for imaginary worms. Out under the trees the older chickens with Beau Brum-

mel were nestling in the sand, giving themselves that peculiar dexterous flirt with the wings that carries to the finer feathers sand and fresh air. The angry chatter of a squirrel in the treetops, scolding some invisible enemy, and the snore of a trolley, blocks away, were the only sounds that broke the silence. Through the leaves of the trees could be seen the colored smoke of South Chicago furnaces, lazily drifting over the lake and losing itself among the clouds of dazzling white outlined against the deep azure of a July day.

Suspended thus 'twixt heaven and earth in a comfortable hammock, I gazed languidly up through half-closed eyes at the underside of the green leaves and pondered not deeply, but lazily, on the mysterious chemical changes taking place, the stomata and the chlorophyll and all that sort of thing. In fact, I was fast passing to the Land of Nod, when suddenly the shrill clarion of a cock's crow broke on the air.

I sat up and rubbed my eyes. A cock's crow at 4 P.M. I slid out of the hammock. Ah! I understand. Jones' Gladiator is coming down the lane and his purpose is to try conclusions with Beau Brummel. The impudence of him! Yet he was a pretty fellow and seemed to know it as he stepped along under the arching bushes, his red plumage now glittering in the bright sunlight, now fading to a duller hue in the shade. A pure Rhode Island Red worth \$25.00 of any man's money, he had escaped from his yard and was aching for a fight. Red comb, red wattles, red legs, silky red feathers, except for the metallic sheen on the neck. His name was Gladiator, and he looked the part.

He paused and crowed again. Beau Brummel answered the challenge. That meant a fight, and a fight to a finish. A fight would be too expensive; it must be stopped.

I whistled for Roxana, who came up running. "Heel," said I, as we started for the scene of action.

It was a pretty sight. Gladiator, in his gorgeous refulgence of red — bold and arrogant. Beau Brummel, dignified, defiant, alert, his blue feathers seemed to emphasize the calm wickedness of that breadth of chest and reach of spur.

"Watch," said I to Roxana, pointing to a spot midway between the combatants. Roxana stood facing the intruder.

The fight was stopped. The dog stood like a statue; the two cocks circled about on opposite sides, but could not reach each other. The



"WATCH ME!"

ANONYMOUS

blue hens, some stood up as if in anticipation of something about to happen, the others settled back comfortably into the dust bath again. At once the exquisite pictorial character of the scene came to my mind.

"Heigh, Tommie; oh, Tommie!" cried I.

"Sir?" answered a small voice from the garden.

"Run and fetch me quick the black camera in the leather case; second shelf in my den."

I heard the patter of little feet on the walk.

Meanwhile I took out my old reliable Watkins meter and found that  $\frac{1}{50}$  at F/6 would catch the motion even in the shade.

But what a riot of color! Almost the entire spectrum! Gladiator was red, shading from light in his tail-feathers to a chocolate in his wing bows. Beau's colors ran from a Cerulean

blue to an ultramarine, with slaty legs. Tree-trunks, from gray brown in sun to almost black in shade. Leaves, from garish green to black-green. Patches of Raw Sienna-colored earth to the intense black of forest humus. Roxana, tan-colored head and legs, gray black body; eyes fringed with black. How to do justice to these colors was a problem.

An ordinary plate would have brought out my lovely Blue Andalusian as white; Gladiator's gorgeous red would have come out a somber black. And Roxana? There she stood, tail up, legs rigid, eyes dilated, every yellow hair of the whisker distinct in the sunlight, and a black ridge of hair along the spine bristling. Could I, the honorable Vice President of the Airedale Dog Club, be guilty of the atrocity of representing that magnificent creature as simple black? It was absolutely unthinkable.

In the carrying-case which Tommie was bringing — would he never come? — was a three-times filter, a five-times filter, plate-holders with ordinary, with non-filter, with iso and with panchromatic plates. My shutter was reasonably truthful — as shutters go, all shutters being natural born liars — and my tried and true F/6 was a jewel. I was prepared.

But the question arose: Should I use a non-filter, an iso or a panchromatic plate, and with which filter? The slow filter would cut my time down to  $\frac{1}{10}$ , and the fast one would give me  $\frac{1}{15}$  second. In front of me were the factors of the situation: red (Gladiator), yellow (Roxana), green (foliage), blue (Beau Brummel), brown (earth), no violet (for which thanks). The only color lacking was purple, and I am sure that my own countenance could have supplied it as I studied the situation.

Well, the ordinary plate was dismissed from consideration for obvious reasons. As for the non-filter plate, it might do on pure landscape, but from experiments I had seen I was not certain that it would do justice to the yellows which were pronounced in this picture; the blues might be too light and the red too dark. Yet I might use a deep screen and save my blues, but my other colors would suffer. On the whole it seemed that this was rather a large order for a screenless plate.

My ortho (iso) plate with a screen would be properly sensitive to blue and green, that is, to Beau Brummel and the foliage. But how about Roxana and Gladiator? They were essential parts of the picture and it would be a shame to slander them, chromatically speaking.

The panchromatic would do justice, theoretically at least, to the red of Gladiator, the blue of Beau Brummel, and the yellow (tan or



orange) of Roxana. But that brought up another question: the relative importance of the colors in the picture. If I wanted the blue to be darker, and relatively more important, I must use my darker yellow filter. If the blue was to be lighter than the yellow, I must use the lighter screen.

Manifestly to the human eye, Beau was much lighter in color than was the tan yellow-orange of Roxana. But how about the two cock birds that were the main feature of the picture? According to rule I should use an ortho with a medium screen in order to get the blue lighter. And by the same rule, I must use a panchromatic with a deep screen in order to get the red lighter. Evidently I had to choose one or the other plate and be quick about it, as Tommie had just then arrived breathless with that precious black carrying-case.

It was a case of compromise. I would do justice to my chickens and my dog. Matt varnish was cheap and a little work on the back of the plate would lighten up the red cock if necessary. The owner would never know the difference.

I picked out the panchromatic plate and adjusted the light yellow filter. The bright sun flashing on the yellow sand made a tremendous contrast with the deep shadow of the forest. Well, the best I could do was to apply the old rule and overexpose and underdevelop, hoping thus to keep the extremes within bounds.

Fortune was kind to me in the matter of composition. I jockeyed the figures about until I had the red in the sunshine and the blue in the shadow. That, I argued, would lighten up the red and hold back the blue. The dog stood like a sentinel between the two, a little back. Triangular in form, the picture had its chief interest in the dog, with secondary interest in the two cocks. The background showed hens, some standing and watching, some indifferent, nestling in the road dust. Fortunately the distance was not spotty as often happens when light comes through foliage, and of course I avoided the common absurdity of letting a tree-trunk stand directly behind any figure in the composition.

My composition, I knew, was correct. The values were a matter of proof to come later on development. As I slipped the slide into the camera and set my shutter, I said to myself that nothing short of carbon or platinum would do for such a masterpiece.

It was short work for Roxana to drive Gladiator home in ignominy, while I shut up my precious blue flock. I stopped at the ice-box on the way to the improvised darkroom made

from the family bathroom. I had made failures before through carelessness or neglect of some little point. This time nothing of the sort should occur. I tried the darkroom; not a ray of light entered. I fished out and scrubbed up my old disused tank. I mixed my solutions very carefully, poured them into the tank which I set in a pan of ice-water till it registered 65 degrees. There should be no sudden change of temperature in coming from the tank into the acid-hypo bath; I cooled the hypo till that stood at 65 degrees also. Of course the temperature of the room would gradually raise that of the solutions. That could not be helped very well, but I might compensate in time of development. The rule given was for 20 minutes at 65 degrees. I had intentionally overexposed and must underdevelop in order to reduce those staring contrasts of sunshine and shadow. Yet I must make an allowance for rise in temperature which would shorten exposure for a perfect negative. Being a panchromatic plate, it must be developed in perfect darkness and no inspection was allowable. Studying the question very carefully, I decided on 16 minutes, though I felt that perhaps 15½ would do better. Imagine my horror on discovering in the darkroom that in my excitement I had inadvertently neglected to pull the slide of the plate-holder.



MY BABY DOLL

V. MAX KEMERY

## EDITORIAL

### Unbiased Demonstrations

NO sooner had the names of the directors of the Working-Studio at the Kansas City Convention been made public, than they were accused of being prejudiced in favor of certain photographic products. How far such statements were from the truth, the following announcement made at the opening of the Convention, by George G. Holloway, will show. Said Mr. Holloway:

"Now then, my friends, I want you to give me just a few moments of your attention. In the first place, the management of the Working-Studio has been put in my charge. I want to ask you kindly to obey the rules as they are laid down. To begin with, when this plan was first announced, there were many who said it could not be carried through successfully, on account of the prejudices and rivalry between the manufacturers to get us to use their goods. In order to offset that, we have made rules whereby we think we will avoid all of that. So please don't any of you ask what goods are used. Don't ask what paper is used. Don't ask what plates or lenses are used. Just keep your eyes and ears open and get them full."

### The Photo-Era Awards

IN view of the constantly-increasing number of subscribers and sales of PHOTO-ERA, we printed in our July issue a statement regarding the change in the Round Robin Guild Prize-Competitions. Now we think that it would also be interesting to note the varying success of the contestants. Many who fail to win a prize, and are accorded only Honorable Mention, are by no means discouraged, but continue to try until, at last, another effort succeeds in capturing the jury. Of course, there are some — and this is to be regretted — who lose heart after two or more unsuccessful attempts; and there are also instances in which contestants have shown themselves poor losers, accepting the unfavorable verdict of the jury as an act of prejudice, and abandoning their interest in PHOTO-ERA altogether. Such a course is un-sportsmanlike and deeply to be regretted.

Of much interest, too, is the advance from no reward to Honorable Mention, and thence to a prize, if not — as in several cases in these

competitions — directly towards the first prize. Then, again, participation in other Guild contests may bring this same first-prize winner nothing more comforting than an Honorable Mention and, perhaps, not even so much. And so it goes. But PHOTO-ERA competitions are not, as some may imagine, mere games of chance. The results of each competition are determined not by favoritism or by the high reputation of the contestant, but by a jury of three persons — Wilfred A. French, W. H. Kunz and Phil M. Riley. The jury's guide is PHOTO-ERA's well-known standard, which is generally conceded to be high. Extremes in impressionism or in technical perfection are not considered legitimate means to gain the favor of the PHOTO-ERA jury; but rather a sanely-pictorial conception of the theme, individual artistic treatment and evidence of good technical knowledge. Naturally not all the entries meet these conditions; but the average has been steadily gratifying, as may be seen from any issue of the magazine published during the past six years.

### Silence as a Point of Honor

ACCORDING to the German code of business-ethics — and is there any reason why this principle should not prevail throughout this country? — both principal and employee are mutually bound by their common contract of service. The fulfilment of obligations entered into rests upon trust and confidence — each party is under obligation of good faith to the other. In this is included the duty of silence on the part of the employee. That the betrayal of business or technical secrets is punishable and renders one liable to damages is well understood. Therefore, the employee should never divulge to outsiders any unfavorable circumstances in his employer's business, even if they are true. Dismissal without notice may follow immediately such a breach of faith, since the employee is guilty of a betrayal of the trust reposed in him.



SPEECH is the intelligent uttering of thought. Art is the intelligent utterance of emotion. Craft is the grammar of art — the means by which art is uttered.

# PHOTO-ERA MONTHLY COMPETITION

*For Advanced Photographers*

Closing the last day of every month. Address all prints to PHOTO-ERA, Monthly Competition,  
383 Boylston Street, Boston, U. S. A.

## Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning pictures, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. If preferred, the winner of a first prize may have a solid silver cup, of original and artistic design, suitably engraved.

## Rules

1. This competition is free and open to any camerist desiring to enter.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Data-blanks will be sent upon request. Enclose return-postage in this letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

8. The prints winning prizes or Honorable Mention in the twelve successive competitions of every year constitute a circulating collection which will be sent for public exhibition to camera-clubs, art-clubs and educational institutions throughout the country. The only charge is prepayment of expressage to the next destination on the route-list. Guilders interested to have one of these PHOTO-ERA prize collections shown in their home-city will please communicate with the Editor of PHOTO-ERA.

## Awards — Animal Subjects

*First Prize:* Howard S. Adams.

*Second Prize:* Fannie T. Cassidy.

*Third Prize:* William S. Davis.

*Honorable Mention:* F. E. Bronson, Mrs. C. B. Fletcher, Marshall Fowler, John W. Gillies, The Goodwins, S. J. McGaughey, W. Mizrumma, Alexander Murray, Anson M. Titus, Martin Vos, Wm. Ludlum, Jr., Harry G. Phister and C. A. E. Long.

Special Commendation is due the following workers for meritorious prints: Glenn Adams, M.D., Ward E. Bryan, Mrs. Emma C. Durrant, Roscoe De La Mater, T. N. Graser, A. B. Hargett, E. S. Harvey, F. W. Hill, Morris Houston, Leon Jeanne, Emil G. Joseph, Aloys Maerz, Raffaele Menochio, Rene P. Piperoux, "The Robinsons, James Thomson, B. J. Weeber, Alice Willis, Emma K. Woods.

## Subjects for Competition for 1913

August — "Marine-Studies." Closes September 30.

September — "Shore-Scenes." Closes October 31.

October — "Rainy Days." Closes November 30.

November — "Christmas Cards." Closes December 31.

December — "Home-Scenes." Closes January 31.



Photo-Era Prize-Cup

In deference to the wishes of prize-winners, the publisher will give them the choice of photographic supplies to the full amount of the prize (\$10.00), and a solid silver cup of artistic and original design, suitably inscribed, as shown in the accompanying illustration.

## To Our Friends

JUST as you have consciously or unconsciously been benefited by participation in these monthly competitions, so your friends would also be spurred on to do better work and would be broadened in their appreciation of that which is best in photography — pictorial art. Tell them about these competitions, of the pleasure of rubbing elbows, so to speak, with their fellows, and of the satisfaction of winning a valuable prize strictly on the basis of relative merit. May we count upon you to "pass the word along"?

# THE ROUND ROBIN GUILD

*An Association of Beginners in Photography*

Conducted by KATHERINE BINGHAM

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free to subscribers and all regular purchasers of the magazine sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston.



THE STREET-MARKET

A. W. ENGEL

## Rainy Days — October Competition Closes November 30, 1913

THE subject this month is one which gives one unusual possibilities for artistic work. The misty atmosphere is a very helpful factor, because it softens the outlines of commonplace objects, so that, no matter what one's environment, his picture will have certain artistic qualities which a sunny day fails to impart. One may make exposures in a regular downpour, provided he is careful to shield both lens and camera from the rain. A water-proof cover to slip over the camera is very necessary, having it so arranged that one may manipulate the shutter without exposing the mechanism.

The amateur who is courageous enough to go out in a drenching shower with his camera should provide himself with an umbrella-stick, which is a stout stick shod with iron at one end and provided at the top with a clamp to which the umbrella is affixed. This enables one to set up his umbrella at any point chosen for his picture, and to shield both himself and his camera from the rain. Possibly one has in view some special scene

which he would like to photograph in this condition of the weather. If not, he should decide on or select some locality where he would be likely to get good results in the way of an interesting and artistic picture. Starting out with a distinct place in view, he will get a much better picture than if going without any special aim, only to make *some* sort of a picture; moreover, he is less likely to get drenched in the search.

A busy street-corner furnishes many good subjects for a rainy-day picture. One should not be impatient, but should wait till just the right combination presents itself, and, of course, with the camera in readiness, one will be able to seize the propitious second for the exposure. Public buildings designed on classic lines, as many of our public buildings now are, furnish particularly good subjects for rainy-day studies. Views which do not include the whole of the building, but only such portions of it as will compose well, may be chosen. The outlines should be slightly indistinct, but one may focus sharply, make as short an exposure as will give a good negative, and then, when printing, interpose between the negative and the paper a sheet of transparent celluloid which is intended for this purpose.





A RAINY DAY

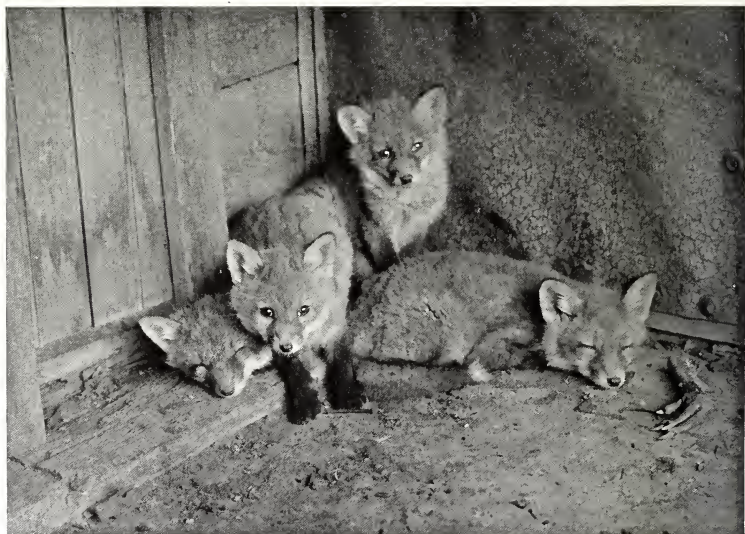
A. E. BOULTENHOUSE

Quite uncommon and attractive subjects on a rainy day may be found in the ghetto or quarters of the poor in a large city. These people are usually not provided with umbrellas, unless the latter are dilapidated, and on this account are likely to inject a degree of spontaneous humor into the scene. In the absence of umbrellas, the women folk resort to more humble protection against the rain—an old mackintosh, a frayed shawl or even oil-skins. In any event, scenes in these circumstances have an air bordering strongly on the picturesque and are well worth while. Newsboys, street peddlers and others of the poorer class, although exciting our sympathy while submitting philosophically to the remorseless

rain, present good picture-material to the painter and to the photographer alike. The industrious camerist will not waste his time if he lingers around the exits of railway, elevated or subway stations and office-buildings; for if he be a student of facial expression, he may take a chance and obtain a snapshot of some individual astonished and bewildered at the unexpected rain and his umbrella-less predicament. The Editor does not recommend the taking of such pictures, however, unless the victim be a personal friend.

Pictures made out in the country on a rainy day are always interesting, if one is careful to choose the subject well. A condition of the day when toward nightfall the





RED FOX CUBS

FIRST PRIZE — ANIMAL-SUBJECTS

HOWARD S. ADAMS

rain is still falling, but the sun is struggling through the clouds, is worth watching for. The reflections of objects in the puddles of water add to the attractiveness of the picture, but one must be careful not to have too many puddles, or the effect will be a patchy-looking scene.

One may find scenes of interest along the shore on a rainy day, and as there is always a great deal of reflected actinic light in the vicinity of water, very short exposures may be made, even though the day seems somewhat dark for photography. Shipping has an air of mystery when photographed on a rainy day, and gives in the picture the "atmospheric effect" which we all strive for in our pictures. Then there are the fishermen in their tarpaulins and sou'westers, and one cannot choose a subject of more diversity, perhaps, than these very fishermen, particularly if they have a weather-beaten look and are well along in years.

The stop used should be F/8, or larger, because one wishes to admit as much light as possible, and the plate should be a rapid one, preferably of Class 1, in the PHOTO-ERA speed-list. The developer should be one which has two reducing-agents, one bringing out the detail and the other giving density. The development should not be carried too far, for one wants a plate full of detail and with soft gradations. If the plate is too dense, one loses the delicate tones which are needed to convey the impression of a rainy day.

Let everyone who enters the contest strive to produce something really worthy of the name of picture, but preferably along original, unconventional lines, avoiding, if possible, the hackneyed side-walk scene with reflections of pedestrians, trees and lamp-posts.

### Blotting-Paper and Prints

QUITE insufficient care is taken in many establishments in the drying of prints. Too often they are simply laid on ordinary white commercial blotting-paper, regardless of the fact that such paper often contains appreciable quantities of hypo which is used as a dechlorinising-agent in manufacture. With platinotype prints this is immaterial, but for bromide, gaslight and P. O. P. productions the impurities in the blotting-papers may be very detrimental. There are special blotting-papers for photographic work, many of which, unfortunately, are not so rapidly absorbent as the commercial varieties, but when blotting-paper is required they should be used, and being tougher — the reason probably of their slower absorption — the sheets last longer before tearing. Our own preference is for sheets of some clean, well-washed fabric, a few yards of calico or half a dozen of the linen cloths for kitchen use and known as "glass cloths." These may be used and washed so often that they will be found much less expensive in the long run than blotting-paper, and when too thin for drying prints upon, they make excellent soft dusters. For carbon printing, a stout blotting-paper is an advantage. The early instructions for the process refer to "bibulous boards," and these were blotting-paper of the substance of thin cardboard. Here again the heavier substance prevents tearing, for the board never gets wet right through, the surplus moisture from the transfer-paper and the tissue having been removed by the vigorous squeegeeing. — *British Journal of Photography*.

THIRD PRIZE  
ANIMAL-SUBJECTS



PEDRO

WILLIAM S. DAVIS

### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

J. C. R.—The best way to **remove a portion of the background** of a bromide enlargement without leaving any stain is to soak the print in a ten per cent solution of hypo and then to apply locally with a wad of absorbent cotton a solution of potassium ferricyanide, ten grains to the ounce. Rinse frequently under a water faucet to prevent the formation of clearly-defined lines, and continue to apply the ferricyanide solution as long as necessary.

P. M. N.—**The pinholes in intensified negatives** have probably been caused by the wetting of the negatives anew, thereby giving tiny pinholes previously in existence an opportunity to open up more. It is claimed by some workers that mercuric chloride intensifiers tend to cause pinholes, but the complaint is by no means

general and would seem to be the result of the conditions under which this after-treatment is practised rather than to the chemical used.

B. T. O.—It matters not what is **the color of darkroom walls**, since they reflect only the light which falls upon them. The important thing is to make sure that your developing-lamp emits a safe light. Test it and make sure.

S. P. C.—**Stained fingers in sulphide toning** may be due to several causes. First of all, make it a practice to wipe the hands every time they are to go into a different bath. Use your sulphiding solution freshly made and be sure that the sulphide itself is not stale.

F. A. W.—**Long-Focus Single Lenses** are to be preferred to double-lens systems for pictorial landscape-work whenever the camera (bellows-extension) permits the use of one which shall not be less than one and one-half times the length of the plate. For a 5 x 7 plate, for instance, the single lens should not be less than ten to eleven inches; for a 4 x 5 plate, seven to eight inches. The old-time single lens, when used under these conditions, and provided there are no straight vertical lines near the edges of the picture, will give more brilliancy to the image than any good doublet. No equipment should be considered complete without a single lens with a focal length of one and one-half, or twice the longer dimension of the plate to be used.



THREE'S A CROWD  
SECOND PRIZE — ANIMAL-SUBJECTS  
FANNIE T. CASSIDY

OXEN  
HONORABLE MENTION — ANIMAL-SUBJECTS  
S. J. MCGAUGHEY





AT THE MIRROR

U. SHINDO

FIRST PRIZE — BEGINNERS' CONTEST

P. B. B. — The **photographic blotting-book** which is used for drying prints after they have been washed, should be used with reasonable care if it is to last any length of time. Most workers, largely beginners, place the dripping prints directly between the leaves of the blotting-book and then place the latter under some gentle pressure, or none at all. As a consequence, the leaves made of blotting-paper buckle and warp, and the prints in drying conform to the irregular shape of the leaves between which they lie, and have to be flattened out afterwards.

The best way is to transfer the prints from the water to a flat board or work-table, and remove the surplus water from each side of the print with a soft cotton rag or a sponge.

The limp prints may now be placed between the leaves of the blotting-book, and then the latter under uniform pressure by means of a flat board or a very heavy piece of cardboard, weighted down by a mass of magazines.

After several hours of drying, the prints will be ready for removal, and they will be found quite flat, and the leaves of the blotting-book will have maintained their shape.

## Print-Criticism

*Address all prints for criticism, enclosing return-postage at the rate of one cent for each two ounces or fraction thereof, to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

G. B. — Technically your picture "Lake Geneva" could hardly be better. It has a soft sharpness and atmospheric perspective that is delightful, due partly to the splendid lens-work and partly to the platinum paper which is exactly suited to the quality of the negative. The fault lies in composition. The sail-boat and the row-boat occupy positions of equal importance, both are at virtually the same distance and are of equal tone-value. This causes two centers of interest and lack of unity. In a picture, one interest must always be supreme, with other objects excluded or subordinated.

S. S. T. — Your print is excellent. To criticize it would be merely to quibble over minor things. Its one big fault, from our viewpoint, lies not in the print itself but in your treatment of it; your monogram design is too prominent. The idea of a distinctive monogram to be used on every print is a worthy one, much affected by prominent camerists, but it is well not to have it too large, too light on a dark print, nor too dark on a light print. So it be legible, the smaller the better, and the larger the nearer in tone it should be to the tone of that portion of the print on which it is placed.

P. E. M. — "An Autumn Day" shows faulty use of the lens; the foreground is much out of focus, the middle distance, where lies the chief interest, is rather diffused, while the distance is quite sharp. These relative degrees of definition ought to be reversed. The danger is always that the focus will not be set near enough rather than the contrary. While it is usually preferable to focus sharply on the object of chief interest, any deviation from this custom may well be on the side of nearness. It is by allowing the receding planes to become more and more indistinct that the effect of distance is conveyed.



ROLLERS

JOHN A. SCHWEIGART

SECOND PRIZE — BEGINNERS' CONTEST





A ROAD IN THE COUNTRY

ROSCOE DE LA MATER

THIRD PRIZE — BEGINNERS' CONTEST

J. T. — Your print entitled "Theodore R." fails of success chiefly because of the wallpaper background and panel effect of battens nailed to the wall are in rather sharper focus than the cat, and so too conspicuous. We have the highest regard for *The Photo-Miniature*, but just what rôle a copy of it plays in this picture it is difficult to determine; in this instance it seems to be a distracting influence.

C. B. F. — "Playmates" fails in that the two pets are considerably separated in the picture-space and do not appear to be at all interested in each other. Rather, each is looking steadfastly into the camera. It is a case of two pictures on one print, with consequent lack of unity. A stroke of the trimmer, cutting the print into two pictures, works a marked improvement.

E. A. D. — Your subject "Siesta" would be much improved had it not been photographed through a network of brush in the foreground that is most distracting. Foreground objects that do not play an important and desirable part in the composition should be religiously excluded in selecting a viewpoint.

G. G. — Your retouching in "Ready for a Snapshot" is faulty. Make many more and finer strokes with a harder lead and the results will be less readily visible.

M. R. G. — "Isn't Dinner Ready?" is a very cute picture. That is the trouble with it. Cute pictures that are spontaneous and natural are much to be desired, but this savors of the forced and concocted, as it is; the white cloth background, too close to be slightly out of focus and so lose its texture and wrinkles, "gives it away." A natural background, unless it includes distracting highlights, would have been preferable.

A. M. — "Afternoon Shadows" is very pleasing except for being printed on a buff paper, which is never suitable for snow-scenes, even sunlight-

effects, although it is best for such pictures when snow is not present. Black-and-white prints are always safe in winter-work, but blue-black are nearer to the actual existing colors.

T. K. — "In the Shadow" is a fair composition, though somewhat lacking in interest. The print as a whole is underexposed, the contrast between sunlight and shadow being too marked, and the shadows themselves not being sufficiently transparent. Detailful shadows that merge gracefully into sunlight convey the effect of sunshine much more truthfully than black shadows.

W. L. Jr. — Your print "Strangers Welcome" is technically very good and undoubtedly a splendid likeness of your dog. The peculiar balustrade formation, resembling a large letter O, is very distracting and attracts undue attention to itself. It is better removed by trimming, even though the animal may then seem a trifle crowded in the picture-space.

M. F. — "Sheep Grazing" requires only a little local-work to render it a very pleasing picture. Three rocks in the foreground are almost white and detract attention from the sheep beyond. These can be reduced locally on the negative with ferricyanide and hypo or spotted to a lower key on the print with watercolors. Platinum prints respond to this spotting best of all, but the sepia bromide that you have used may be spotted also. Use gum-water to moisten colors.

E. C. D. — "Bronze" is an example of the fact that a portrait head of a dog, or any other animal for that matter, must be treated like that of a human being. The eyes particularly must be properly illuminated and the "catch-lights" obtained. No dog-lover has failed to observe how expressive are the eyes of his chosen pet, and to slight them in a photograph were a pity.



MIDSUMMER AFTERNOON

W. W. IRVINE

HONORABLE MENTION — BEGINNERS' CONTEST



# THE ROUND ROBIN GUILD MONTHLY COMPETITION

## For Beginners Only

Closing the last day of every month. Address all prints to PHOTO-ERA, Round Robin Guild Competition, 383 Boylston Street, Boston, U. S. A.

### Restrictions

ALL Guild members are eligible in these competitions provided they never have received a prize from PHOTO-ERA other than in the Beginners' Class. Anyone who has received only Honorable Mention in the PHOTO-ERA Monthly Competition for advanced workers still remains eligible in the Round Robin Guild Monthly Competition for beginners; but upon winning a prize in the Advanced Class, one cannot again participate in the Beginners' Class. Of course, beginners are at liberty to enter the Advanced Class whenever they so desire.

### Prizes

*First Prize:* Value \$5.00; *Second Prize:* Value \$2.50; *Third Prize:* Value \$1.50; *Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

A certificate of award, printed on parchment paper, will be sent on request.

**Subject** for each contest is "General;" but only original prints are desired.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data.

### Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. *A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.*

5. *Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter sent SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Data-blanks will be sent upon request. Enclose return-postage in letter.*

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of stiff corrugated board, not the flexible kind, or with thin wood-vener. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Awards — Beginners' Contest

*First Prize:* U. Shindo.

*Second Prize:* John A. Schweigart.

*Third Prize:* Roscoe W. De La Mater.

*Honorable Mention:* W. W. Irvine, Allison R. Lawshe, D. D. S., C. A. E. Long and I. C. Sease.

Special commendation is due the following workers for meritorious prints: Glenn Adams, M. D., Henry W. Gerrans, Ernest A. Kallinich, E. Kenough, Norman J. Nelson.

### Why Every Beginner Should Compete

THE trouble with most competitions is that they place the beginner at a disadvantage. If advanced workers be allowed to compete, beginners have little chance to win prizes and so quickly lose interest after a few trials. In the competitions conducted by PHOTO-ERA this situation is provided for intelligently and satisfactorily by a plan which, when utilized to the full by beginners, amounts to a personal training in art and technique under the guidance of experts — a correspondence course, if you will, for it provides for growth in proficiency.

There are two monthly competitions in which prints may be entered with prizes commensurate with the value of the subjects likely to be entered. They are: The Round Robin Guild Competition and the PHOTO-ERA Competition. The former is the better one for a beginner to enter first, though he may, whenever it pleases him, participate in the latter. After having won a few prizes in the Beginners' Class it is time to enter prints in the PHOTO-ERA Competition for advanced workers. In this class the standard is much higher and the camerist will find himself competing with some of the best pictorialists — many of them successful Salon exhibitors in America and Europe.

As soon as one has been awarded a prize in the PHOTO-ERA Competition, he may consider himself an advanced worker, so far as PHOTO-ERA records are concerned, and after that time, naturally, he will not care to be announced as the winner of a prize in the Beginners' Class, but will prefer always to compete in the PHOTO-ERA Competition for advanced workers. In accordance with this natural impulse, it has been made a rule by the publisher that prize-winners in the Advanced Class may not compete in the Beginners' Class. Competent judges select the prize-winning prints, and if one does not find his among them there is a good reason. Sending a print which failed, to the Guild Editor for criticism, will disclose what it was, and if the error be technical rather than artistic, a request to the Guild Editor for suggestions how to avoid the trouble will bring forth expert information. The Round Robin Guild Departments form an endless chain of advice and assistance; it remains only for its members to connect the links. To compete with others puts anyone on his mettle to achieve the best that is in him, and if, in competing, he will study carefully the characteristics of prize-winning prints every month and use the Guild correspondence privilege freely, he cannot help but progress.

# Exposure-Guide for October

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class I plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.						For other stops multiply by the number in third column		
Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
11 A.M. to 1 P.M.	1/32	1/16	1/8	1/4	1/2	F/5.6	U. S. 2	× 1/2
10-11 A.M. and 1-2 P.M.	1/25	1/12	1/6	1/3	2/3	F/6.3	U. S. 2.4	× 5/8
9-10 A.M. and 2-3 P.M.	1/16	1/8	1/4	1/2	1*	F/7	U. S. 3	× 3/4
8-9 A.M. and 3-4 P.M.	1/5*	1/2*	1*	1 1/2*	3*	F/11	U. S. 8	× 2
						F/16	U. S. 16	× 4
						F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. × 1 $\frac{1}{4}$ ; 55° × 1; 52° × 1; 30° ×  $\frac{1}{2}$ .

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks, ravines, to glades and under the trees. Wood-**  
**48 interiors** not open to sky. **Average indoor-portraits** in well-lighted room, light surroundings.

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an open landscape, without figures, in Oct., 2 to 3 P.M., bright sunshine, with plate from Class 1, R. I. Lens, stop F/8 (or U.S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/16 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply 1/16 × 4 = 1/4. Hence, exposure will be 1/4 second.

For other plates consult Table of Plate-Speeds. If a plate from Class 1/2 be used, multiply the time given for average exposure, F/8 Class 1, by the number of the class. 1/25 × 1/2 = 1/50. Hence, exposure will be 1/50 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
ROYAL PHOTOGRAPHIC SOCIETY	Aug. 24 to Oct. 4, 1913	J. McIntosh, 35 Russell Sq., London, W. C., England
LONDON SALON OF PHOTOGRAPHY	Sept. 6 to Oct. 18, 1913	Bertram Park, 5a Pall Mall East, London, S.W., England
INTERNATIONAL PHOTOGRAPHIC EXHIBITION IN GHENT	April to November 1913	P. Limbosch, Commissioner, No. 3, Place Royale, Brussels
GENERAL PHOTOGRAPHIC EXHIBITION IN FRANKFORT, O. M.	October 1913	Photographic Club, Frankfort, O. M.

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Full directions for use are given with each outfit and the manipulation is very simple. An actinometer or exposure-meter is a very useful adjunct to

one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

For a practical and lucidly-written article on the use of exposure-meters, at all seasons of the year, see PHOTO-ERA, January, 1912.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.

Lumière Sigma (Violet Label)  
Wellington 'Xtra Speedy Extreme

Class 1/2, P. E. 128, Wy. 250, Wa.

Barnet Super-Speed Ortho  
Cramer Crown  
Eastman Speed-Film  
Ilford Monarch  
Imperial Flashlight  
Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.

Ansco Film, N. C. and Vidil  
Barnet Red Seal  
Central Special  
Defender Vulcan  
Ensign Film  
Hammer Special Ex. Fast  
Ilford Zenith  
Imperial Special Sensitive  
Seed Color-Value  
Wellington 'Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.

American  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Hammer Extra Fast, B. L.  
Imperial Non-Filter  
Imperial Orthochrome Special  
Sensitive  
Kodak N. C. Film  
Kodoid  
Lumière Film and Blue Label

Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Vulcan Film  
Wellington Anti-Screen  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.

Central Comet  
Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Defender Ortho  
Defender Ortho, N.-H.  
Eastman Extra Rapid  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.

Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

Class 2, P. E. 78, Wy. 120, Wa.

Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.

Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.

Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.

Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Half-tone  
Seed Process

Class 100, P. E. 11, Wy. 3, Wa.

Lumière Autochrome

# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE animated scene pictured on this month's front-cover is not without a degree of sentiment and imaginative force. It has also the merit of leaving the mind of the beholder in a state of uncertainty, doubt and apprehension, not unlike an unfinished story in which the dénouement is either temporarily or permanently suspended. Our picture represents one of the many childish pranks which Mrs. Pearce records so successfully. No data.

The pictures which accompany Mr. Hoppé's paper serve the purpose of illustrating characterization in portraiture, and would seem to call for no special comment. The power of sentiment and expression of these five portraits—frontispiece, pages 172, 173, 175 and 176—must be obvious to any intelligent observer. To this psychological element certain technical details are necessarily subservient. So one may notice that the outlines of the figure of Hilda Moore, page 176, are not indicated, but the sweep of the lapels of the coat suggests the actual pose of the model, which, however, appears of little moment. A similar tendency of the artist to ignore non-essentials is noticeable in "The Profile," page 172. These portraits, by so notable a master as E. O. Hoppé, will surely repay analysis and study on the part of art-students and aspiring photographers. No data.

The delightful sunny hillside-landscape, by G. R. Ballance, page 177, is one of a pictorial series of Rome and the Campagna, which the artist made several years ago. Finding the winters of St. Moritz-Dorf extremely severe, Mr. Ballance moved to the salubrious and picturesque little town of San Mamette, on the northern shore of Lake Lugano, where he has established his printing-plant. His photographs have a distinctive quality, which has brought him fame and fortune. Data: Dager stills and rough Platinotype paper.

The very long-life, page 178, is a somewhat novel subject nowadays, although very hackneyed among painters many years ago. Subjects of this character are all-ways available at this season of the year, with gunning for game-birds, including wood-cock, quail, pheasant, wild duck and geese.

The panel by the late W. B. Davidson, page 179, is a realistic portrayal of a barren autumn day, in which, however, the living touch is the slender birch-tree. The technique and spacing leave little room for adverse comment. No data.

The happily-arranged "Vista," page 180, is the result of an outing by the artist, Clara E. Sipprell, a successful professional portrait-photographer, whose work was the subject of an illustrated article in June PHOTO-ERA. Data: 4 x 5 Korona camera, portrait-attachment; November, 5.30 P.M.; bulb exp.; pyro; platinum print.

No one will reprove Mr. Davis for having been captivated by what must have been a magnificent picture, glowing with rich color and strong contrasts—a superb subject for the camera, page 181. In arranging his lines and masses, our artist was led into the common error of including an excess of pictorial material and thereby detracting from what should be the only point of pictorial interest. Effective as is the foreground—a logical adjunct to the radiant sky—it is *de trop* according to the rules of art; so that if we remove it, a quarter of an inch below the center of the picture-area, we shall have a landscape of perfect proportions and satisfying beauty. But to reverse the process of pictorial surgery,

and try to convert the foreground into a complete picture, would be futile. No data.

With an engaging group of young deer, page 182, Howard S. Adams makes his debut in PHOTO-ERA as an animal-photographer. Although made under difficulties, this picture needs no apologies because of faulty lines and careless workmanship—familiar characteristics of the usual photographs of wild animals. These are no tame creatures enclosed in a private park, but the kind that at the faintest sound instantly put up their white flags and bound away. Data: Blue Hills, about fifteen miles south of Boston, Mass.; 5 x 7 Graflex camera fitted with Euryplan lens, series Va, F/4.5; Wellington Anti-Screen Backed plate; Celeritas developer; enlarged print on Wellington Bromide.

The five sunsets, pages 183 and 185, are by H. S. Grinleese, the author of an interesting and helpful story on the subject of photographing these attractive cloud-effects. The first of the series is an imposing view with an interesting basic foreground setting off the receding waters of the bay topped by a blazing sky. Of the quartet, page 185, the first makes the strongest appeal on account of its bold and artistic design. On the whole, it impresses us as the best composition of all. Data contained in Mr. Grinleese's article.

The landscape by E. S. Harvey, page 184, reflects inadequately the pictorial design and tonal beauty of the original print—an enlargement of generous dimensions. Reduced to a small halftone, the view appears contracted in its component parts and results in a spotty and restless appearance, apt to confuse the beholder. The picture is well planned and skillfully executed, and with an eye to correct values. Data: September 4, 4.30 P.M.; diffused sunshine shining through light clouds; 4 x 5 Century camera; 6½-inch Iostigmat, F/11; 3 times color-screen; 1 second; Cramer Medium Iso, three and one-half years old; pyro; glossy Azo.

Although work of William Ludlum, Jr., has frequently appeared in these pages, the trio of outdoor pieces, page 186, displays this worker's artistic feeling at its best. Rarely has her kinephish, the cow, been favored with a worthier *al fresco* setting than is presented in "A Pastoral." There is a degree of sentiment in "The Old Lane," despite the absence of the human interest. No data.

The reverie-study by our old friend, Rudolf Dührkoop, page 189, is one of the finest achievements of this eminent artist. The distribution of the light is always so skillfully managed, that character, modeling and plastic form prevail in all their fullness. The arrangement of a hand near the face is generally a disastrous proceeding; but with what grace, repose and harmony has the master succeeded with this sympathetic model! There is always a blending of strength, solidity and refinement in Dührkoop's portraits that raise their creator high above the level of his cotemporaries.

The views in the Rocky Mountains, by Charles O. Axell, pages 190-194, evince a trained eye for the picturesque and good technical skill. The artist's article gives valuable information of interest to workers who intend to visit this great mountain-range. No data.

The original of the delightful genre, page 196, has been in the Editor's possession over thirty years and regarded always as an exquisite example of straight

photography. It is faultless in workmanship and rendering of color-values, and may be refreshing to gaze upon by those who are accustomed to ultra-modern interpretation of child-life. No data, except that the artist was a professional in Philadelphia—possibly Gutekunst, long deceased.

Another child-study, "My Baby Doll," page 197, shows how successfully work of this kind can be done in the home. Similar subjects may tempt the amateur camerist during the coming winter season. Numerous illustrated articles on home-portraiture, by prominent practitioners, professional and amateur, have appeared in PHOTO-ERA during the past few years. The only serious objection we have to Mr. Kenery's picture is the hair-ribbon, which generally is a disfigurement rather than an ornament, except when the color of this appendage harmonizes with that of the hair. Data: February 10, 1913; 4 x 5 camera; R. R. lens; stop F/8; good light; 1/5 second; Cramer Crown; Metol-Hydro; Cyko print; M. H. developer.

"The Street-Market," page 200, is interpolated in the Guild editor's hints on the "Rainy Days" competition, to suggest unconventional subjects to contestants. In Europe, scenes like those depicted by Mr. Engel are very common; but although the markets in American cities are mostly enclosed, they frequently offer desirable material for the camera. Whether the exposures are to be made by daylight or artificial illumination, is for the camerist to decide. No data.

A. E. Boltenhouse has made a specialty of rainy-day photography, and his picture on page 201 is one of his best in this line. Data: April, 12.30 p.m.; No. 3 F. P. Kodak; Goetz lens; F/4.8; 4 3/4-inch focus; Eastman film; 1/50 second; pyro. tank; 8 x 10 Eastman Standard "B" Bromide.

### The Photo-Era Monthly Competition

The number of entries in the animal competition was very gratifying, particularly the variety of subjects.

Reference has already been made to Howard S. Adams, who has acquired an enviable reputation as a photographer of animals, particularly of subjects that require the exercise of skill, judgment and perseverance. In the picture of young foxes in captivity, page 202, which enabled him to capture the PHOTO-ERA silver cup, Mr. Adams was not called upon to exert himself, except to obtain a pleasing arrangement and a satisfactory negative. The result proclaims his brilliant success. Mr. Adams is a member of the Canton Game Protective Association. Data: Interior of shed; May noon; good north light; Euryplan lens. Va, F/4.5, rear combination; T. and P. shutter; 1/2 second; Wellington Anti-Screen Backed; Celeritas. Argo double weight print.

In his portrayal of domestic animals, W. S. Davis vainly seeks his superior. His prints have a soft, warm color that is distinctive, as exemplified in his portrait of a dog, page 203. Data: January noon; good sunlight on animal in the open; 2 1/4 x 4 1/4 camera having 6-inch focus single achromatic lens; stop, F/11; 1/20 second; Cramer Inst. Iso; Edinol-Hydro; 8 x 10 enlargement, rough Monox Bromide, toned sepia with sulphide.

Mrs. Cassidy is to be thanked for not picturing her chickens attached to fragments of egg-shell, or performing alleged feats of intelligence. Rarely have we seen a more artistic arrangement of these little bipeds. Page 204. Data: May; sunlight; outdoors; 5 x 7 Auto Graflex; B. & L. Tessar IC, F/4.5; used wide open; 1/10 second; Seed L. Ortho; Metol-Hydro; P. M. C. Bromide.

The yoke of oxen, page 204, is somewhat unusual because the subjects occupy nearly the entire picture

space. The camera with its relatively short-focus lens had to be held too near to obtain this picture, which lacks in good perspective. Data: February, 10 A.M.; misty; regular 3A Folding Kodak; open lens; 1/50 second; 6 x 9 Artura Carbon Black.

### The Beginners' Contest

As the Editor predicted, participants in the Beginners' Competition are showing considerable activity and progress. Many of them have entered prints simultaneously in this and in the PHOTO-ERA competition for advanced workers, with the result that the latter contains the names of several in the honorable mention class. By and by these same workers will be capturing prizes. This is as it should be—a process of gradual advancement, from the lower to the higher class, with intelligent aid given by the Guild department, the members of the editorial staff, and PHOTO-ERA as a complete school of photography. A Guildler, pleased with a modest beginning in receiving recognition for his pictorial efforts, writes: "As I have been trying to make pictures only one year, I am much gratified in winning honorable mention on each of the three prints entered. So far, your valuable magazine has been almost entirely my only guide and instructor, for which I thank you."

Workers eager for rapid progress in pictorial composition will derive immense benefit from Henry R. Poore's book, "Pictorial Composition," which, with a renewal for PHOTO-ERA, costs the subscriber \$1.50, instead of \$2.00.

For sheer novelty, U. Shindo's prize-picture, page 205, is unique. Data: April 20, 1913; 2 p.m.; 5 x 7 Empire State camera; Zeiss Kodak lens, 6 1/2-inch focus; used wide open; bright light; 1/5 second; Stanley plate; pyro. tank; Cyko No. 5 print.

The spirit of foaming surf has been exceedingly well rendered by John A. Schweigart in his "Rollers," page 205. The standpoint, as well as the moment of exposure, was well chosen. Data: January 6, 1913; fair light; 3A Kodak, 3 1/4 x 5 1/2; B. & L. Zeiss Tessar, II B, 6 1/2-inch; stop, F/6.3; 1/50 second; Standard Orthono plate; Duratol; 3 x 5 enlargement on P. M. C. Bromide; hydro.

There is no more industrious worker in this department than R. W. De La Mater. His pictures show a commendable understanding of artistic composition. Of good technique there is no lack. The country-road, page 206, may be a bit conventional; but what of that? Data: July 2, 1913; sunlight; 5 x 7 Central Plate; Velostigmat, F/6.3; 1/5 second; metol-hydro; Solio print, toned in gold bath.

W. W. Irvine, page 206, shows a keen appreciation of a pictorial design. The material is very attractive and pliable, and easily fits into the camerist's plan. The proportions of the picture are admirable and the workmanship worthy of all praise. Data: June 15, 4.30 p.m.; slightly hazy; Hammer Non-Halation; Hüttig Cupido camera, 2 1/2 x 3 1/2; Carl Zeiss Tessar, 4 3/8-inch focus; stop, F/6.3; 1/25 second; Pyro-Soda, tank; enlarged with same instrument by arc-light on Wellington Cream Crayon Smooth Bromide, sulphide toned.

### Cleveland Camera Club

THE enthusiasm of Cleveland camerists in their newly-formed club continues unabated. From July 17 to August 2 a midsummer exhibition was held which aroused much interest. The collection included 138 prints by 29 contributors, and was varied in subjects photographed in this country and abroad.



# ON THE GROUND-GLASS

Edited by WILFRED A. FRENCH

## The Photographer as a Friend

SEVERAL years ago when the Editor made a friendly call on J. H. C. Evanoff, when he was operator for the Conly Studio, on Boylston Street, Boston, he found this extremely clever man busily at work on an 8 x 10 negative, removing bodily the figure of a dog which was reposing in the arms of an attractive young lady.

As Mr. Evanoff continued his operation with the etching-knife, he related the story of his interesting negative. "Several weeks ago Mrs. Conly asked me to make a portrait of this young lady, and to do my very best. As I posed her with this Boston terrier — 'Scratch, scratch!' — in her arms, she looked up at me with a sweet smile and said, 'Mr. Evanoff, please make as nice a picture as you can of me. You see, it is intended for an old, rich uncle in Alaska. He has never seen me, and, as he is a bachelor, he has picked me out from a few relatives as his sole heir. Do make it nice; won't you?' Well, I must have succeeded, for the little girl came bouncing in a few days afterwards with the proofs and almost hugged with delight — 'Scratch, scratch!' There; the job is done. Nothing left but clear glass."

And with this he showed me the plate with a circular space of clear glass about the size of a silver dollar.

"Well, about a month after that," Mr. Evanoff proceeded, without appearing to notice his caller's look of astonishment, "the little girl appeared again; this time with a sad look in her pretty face, her eyes red from weeping. 'Mr. Evanoff,' she managed to explain, 'I'm afraid there's going to be trouble. My uncle sent back the picture with a short note, saying that he simply hated dogs, and that he had no use for girls who petted them and had their pictures taken like this one.' And then she broke down utterly and began to sob. I at once calmed her by offering to pose her again without the dog. She jumped up delighted and, as I had no appointment at the time, I made a number of sittings of her, Mrs. Conly having charge of the Boston terrier in the reception-room; but, try as I would, I could not get the happy, wistful expression that was in the picture condemned by the rich uncle. The little girl came again the next day; but I succeeded no better than before. Something was on her mind, she seemed depressed, and, although I got her to smile and even laugh, the camera could not duplicate the captivating look of the first, initial picture. I then told her that I would defy fate and succeed after all, and for her to come again in three days. Now you do the same, Mr. French, and I'll show you something!"

Before departing, Mr. Evanoff was good enough to show me a print of the very first sitting. It was an artistic triumph, the young lady holding her pet, and well worthy Mr. Evanoff's great reputation.

When I called at the appointed time the artist displayed a beautifully-mounted print from the original, despised negative, but in place of the Boston terrier was a large bouquet of American Beauties, and no visible trace of the means of the transformation — due to the skillful use of the etching-knife and a bit of clever double-printing. He afterwards told the Editor that the composite picture was a complete success. The uncle had telegraphed his delight, and the little girl had sent Mr. Evanoff a token of her gratitude.

## Washington in Smoke

VERY curious sometimes are the freaks of the camera, whose "eagle eye" is often, in a sense, quicker than human sight. The accompanying speed-photograph of the Fall River Express is evidence that a locomotive may be more expert than the most accomplished "ring-blower," aided and abetted by his trusty brier pipe. Casual observance of this picture may disclose nothing, but another careful look at the sixth circle of smoke will



WASHINGTON IN SMOKE MATTHEW J. HARKINS

show a profile resembling that of Washington so often printed in school histories. Mr. Harkins made this photograph with a 4 x 5 Speed Graphic camera; Zeiss lens, F/6.3;  $\frac{1}{200}$  second, Imperial Ortho plate; gaslight print.

## A Successful Stratagem

ONE of our neighbors, a young man of engaging personality and a camerist of no mean ability, attracted the attention of a certain lady of uncertain age, near by. She lost no opportunity to manifest her admiration for his good looks, which annoyed him exceedingly. His attitude towards her was one of undisguised indifference. One day, on his way to the PHOTO-ERA offices, our camerist chanced to meet his would-be-affinity, who, seeing him carry a small camera, at once suggested that he take her picture. With unexpected alacrity he invited her to stand still. Instant acquiescence, a smile of satisfaction from the photographer, a snap, and the uncompromising photograph had been recorded. But oh, the irony of fate! The two recognize each other no more — all due to the objectionable background in the lady's portrait, and our camerist was not yet skilled in the art of working on the negative. When he had posed the impromptu model, it was beside a showcase on the sidewalk, filled with interesting objects of by-gone days, and bearing the comprehensive and conspicuous sign — "Antiques."

WHEN you are serving the public, you can't ignore public opinion. — Frank Jewell Raymond.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by PHIL M. RILEY

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Regarding Metol-Poisoning

ONE of our constant readers writes: "I followed photography for about ten years, using Metol almost constantly with no poisoning-effect until a year ago, when my fingers began to itch and puff up back of the nail and the skin to peel off. On inquiry I found it to be due to the use of Metol, which I stopped using. I also found my blood was in a bad condition and I was run down physically. I took an Indian herb medicine and other tonics to build myself up and now am able to use Metol again with no bad effects, but nevertheless I take the precaution to grease my fingers well with Lanolin, and I would suggest that all sufferers from Metol-poisoning look first to the condition of their blood."

## Theater Photography

In the August issue of *Photographic Scraps*, Albert Lyles describes some interesting experiments in photographing several scenes from "Miss Hook of Holland" at the Empire Theatre, London, using only the normal electric lighting of the stage. His plates, rapid in the first instance, were bathed in pinacyanol to increase their speed. Some of the dye solution, 1:1000 alcohol, was procured, and a working-bath was made of two parts of the dye solution to 100 parts of distilled water, and carefully filtered. It was made fresh when wanted for use because the dilute solution does not keep. The plates were bathed for about three minutes in the working-solution, then washed for three minutes in water, after which quick drying in absolute darkness was necessary.

Writes Mr. Lyles:

"My difficulties began with the washing of the plates, as I have no water in my darkroom. But I got over this by placing them in the usual rack and washing-tank and giving repeated changes of water with constant motion.

"Then came the drying. This was my greatest worry, as I had no time to make a ventilated drying-box. In the end I used tin biscuit-boxes lined with black paper, and set the plates up on end around the sides, with plenty of dried calcium chloride asbestos in the middle. Placed near a fire, but not near enough to attack the gelatine, the tins became warm, and were then carried to the darkroom, where the lids were removed to allow steam to escape. This process was repeated until the plates were dry.

"With this rough and ready method I had grave doubts whether my negatives would be good, and tried some of the quarter-plates in a hand-camera during the usual variety performance. The results were distinctly encouraging, and I went to the pit with a half-plate stand-camera.

"The lens used was an F/7.7 and I watched for an opportune moment when the performers would be likely

to make little movement. The cap was off for a second, and in some cases longer. I found it necessary to develop in the dark, because with a good deep ruby-light which was quite safe for ortho plates, I had risked one peep at a negative which I thought had developed long enough, and it fogged immediately.

"A weak M. Q. developer was used and the results, though not perfect, are very good.

"With a lens working at about F/4, and plates dried in a properly-ventilated drying-box, I am confident that excellent pictures could be obtained with the usual theater-lighting."

## Developing Autochromes by Ruby-Light

In a circular issued by the Gaumont Company, of Paris, M. Dillaye presents a method of developing Autochromes by the light of an ordinary darkroom lamp. It consists in removing the panchromatic dyes by immersion for a few minutes before development in a solution of potassium bromide and sodium bisulphite, 1 gram each in 100 c.c. of water (15 grains each in  $3\frac{1}{2}$  ounces of water). Of course this operation must be performed in absolute darkness or under the light recommended by the manufacturers for developing Autochromes, but this is no hardship because the operation is purely mechanical and requires no exercise of judgment as does development.

## Cleaning Bottles

ONE of the most frequent troubles of the bromide printer appears to be blue stains, which can be produced in a variety of ways, but nearly always denote that iron and ferricyanide have in some way come together. In some few cases the trouble may be traced to the use of old bottles. A bottle that has once been used for either ferricyanide solutions or an iron salt, such as ferric chloride, can seldom be thoroughly cleaned, particularly if it is a stoppered bottle with a ground neck; if used subsequently for a solution of a different kind, trouble may ensue. Economically it is generally cheaper to buy new bottles than to clean old ones which have contained doubtful compounds, and the same may be said with regard to corks. We once experimented with the cleaning of old bottles, and careful testing showed that in many cases the necessary cleansing-solutions cost nearly as much as the bottles, while the time involved was often very considerable. An hour may easily be spent in the attempt to clean an old ferricyanide bottle. Old corks are hopeless and no amount of cleaning will cause them to yield up the last traces of the chemicals they may contain. Much time is saved if a stock of new bottles is kept handy, and for preference they should be of white or light green glass, not the too common dark blue, which does not permit one to see the condition either of the bottle or of the solution it contains. — *British Journal of Photography*.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## An Historic Patent-Suit

ACCORDING to the report printed in *The Evening Post*, New York, August 16, the long litigation between the Eastman Kodak Company and the Anseo Company, covering the patent-rights in the manufacture and sale of sensitized photographic films, has resulted in a decision, handed down by Judge John R. Hazel, of the United States District Court, of Buffalo, N. Y., in favor of the Anseo Company as the owners of the Hannibal Goodwin patent of 1887, the validity of which is upheld by this decision.

The final issue of the suit will, of course, be determined on the appeal to the United States Supreme Court; but the present decision is interesting because it shows the latest stage of this famous patent-suit, which was begun about twelve years ago.

## Studies of the Russian Ballet by Hoppé

OF late the Russian Ballet has been quite the vogue in London. Responding, therefore, to the pulse of popular interest, Mr. E. O. Hoppé has prepared a series of portrait-studies of the principals in costume. Thirteen subjects have been reproduced in brown photogravure and may be had in a neat board portfolio. They include Madames Karsavina and Fedorova and Messieurs Adolph Bolm and Nijinsky in *L'Oiseau de Feu*, *Thamar*, *Le Spectre de La Rose*, *Le Pavillon D'Armide*, *Le Carnaval*, *Prince Igor*, *Cleopatra* and *Sheherade*. The full figures are charming and admirably expressive of action and dramatic feeling; but as was to have been expected, Mr. Hoppé excels in the large heads, bold in composition and forceful in treatment, reminiscent of his best portrait-work in the past.

## Photographers' Association of the Pacific Coast

THE 13th annual convention of the P. A. of the P. C. occurred in Bellingham, Wash., August 12 to 14, and brought together 150 representatives from four different states of the Northwest, as well as from British Columbia.

On the first day the delegates approved plans to organize on better lines to promote the commercial side of the business. A special committee was appointed by President L. A. Sprague, of Bellingham, to draft the plan of reorganization. Several addresses were given, in which the following suggestions were made: elimination of Sunday work; lengthening the term of apprenticeship to five years, and establishment of the eight-hour working-day, with a charge for extra time.

The officers of the organization are: L. A. Sprague, president; H. J. Ritter, vice-president; J. E. Ralston, secretary-treasurer.

State vice-presidents are: Washington, Harriet E. Ihrig; Oregon, D. P. Evans; Idaho, R. H. Himes; Montana, E. Ecklund; British Columbia, Walter H. Calder. With this splendid executive board the convention another year promises to be an excellent one.

An important feature of the program was the demonstration of methods of developing which prevail in the La Roche studio (W. L. Kidston), Seattle, Wash.

## Mrs. H. Snowden Ward

It is with sincere regret that we record the death at Golden Green, Hadow, Kent, England, on July 31, of Mrs. H. Snowden Ward, who survived her husband but a little over eighteen months.

Her life of sixty-two years has been a useful one spent almost entirely in the cause of photography and photographic literature. Better known, perhaps, as Catherine Weed Barnes, she has long been a prominent figure in cotermporaneous camera activities. It was in 1888 that she adopted photography as her chosen hobby, and she continued to practise it enthusiastically and with marked ability until failing health since the death of her husband prevented. Prior to her marriage and residence in England she served for several years as managing editor of *The American Amateur Photographer*, and during that time contributed numerous articles on photographic subjects to several popular American magazines. Latterly her camera-work has consisted very largely in making negatives of literary and antiquarian interest, including most of the illustrations for her husband's books and lectures on Dickens, Shakespeare and Chaucer. Her collection included about ten thousand negatives.

Born of an American family prominent in politics, Mrs. Ward remained at heart a staunch American. Greatly absorbed in her own pursuits, yet she gladly lent a helping hand to the acts and projects of generosity so characteristic of her husband. As a friend or opponent she was steadfast, fair-minded and held the respect of all who enjoyed her acquaintance. Her home at Golden Green was the scene of constant hospitality, and those who partook of it had ample opportunity to perceive her generous impulses.

## A Travel-Item

ACCORDING to a correspondent of the *Boston Traveler* there are more Kodak film-wrappings lying around in Au Sable Chasm than there are in any scenic wonder he has yet visited, and he has seen nearly all of them.

## The Illinois College of Photography

Mr. Chas. D. Gallagher, of Ely, Nev., student of 1904 and, later, instructor and superintendent at the college, visited the college in September. Mr. Gallagher has the best-equipped studio in either Nevada or Utah, and reports business good.

The students are getting out an annual, which will be ready for distribution about Thanksgiving. It will be unique as a college annual in that all the illustrations and engravings, as well as the literary contents, will be college-work. The printing and binding only will be done outside. As this will be the first number of the annual, a list of all former students, as nearly complete as possible, with brief biographical notes, will be included. Any former students who can give information of this nature will please communicate with Mr. C. Van Deusen Roger, Effingham, Ill.

The College Camera Club held a contest in July and an exhibit of the PHOTO-EKA prize pictures. Mr. Holzmüller won all the prizes in the members' contest.



MECHANICS' BUILDING, BOSTON, HOME OF THE FIFTEENTH NEW ENGLAND CONVENTION

## Photographers' Association of New England

### Fifteenth Annual Convention

Sept. 2, 3, 4, 1913, Boston, Mass.



THE New England Convention will not pass into photographic history as a brilliantly successful event. The lack of adequate attendance was due to the apathy of members of the Association, many of whom feel that all conventions are alike in character,

and to have visited one is enough for all time. Among other possible reasons may be cited the Eastman Professional School of Photography, held in Boston earlier in the year, and which always attracts a large number of practitioners from nearly every section of New England. This institution offers a variety of practical demonstrations of educational value to which everybody is admitted freely. Then there is Labor Day, which immediately preceded the convention, and which attracted sightseers, including photographers, from every New England state. To stay over for the convention entailed additional expense, which may have been considered an obstacle by many. The program may also have been regarded as somewhat tame by members living at a distance, although it cannot be denied that the offerings were worth while.

Whatever the reasons that induced the majority of the members of the Photographers' Association of New England to slight this year's convention, it is a fact that they missed an opportunity to obtain knowledge and experience, undeniably helpful in the management of their business. They are the losers in a far greater degree than the half-filled treasury of their association. The topics of the speakers engaged for the occasion were momentous and timely; among the industrial exhibits were several important novelties, and the pictorial section, particularly the superbly-arranged Autochrome display, proved to be of uncommon interest.

Besides, there should have been the most powerful of all incentives to be present — to help and support the Association, the only one in all New England organized for the express purpose of benefiting the professional photographer. Here is the one place to present for discussion ideas and suggestions for the solution of troublesome questions, to exchange opinions, and to form friendships and pleasant business-relations. Those who are the quickest and the loudest to criticize, are generally the stay-at-homes, or those who gain free admission in one way or another, thus contributing nothing to the maintenance of the organization. Every professional photographer in New England should rally to the support of this Association, which he can do not only by continuing his membership and promptly paying all dues, but by

his presence at every convention or meeting and active participation in the proceedings.

### THE GRAND PORTRAIT CLASS

THIS liberally managed contest, open to the world, could not have been properly appreciated among the workers throughout this country, for the thirty contributions were confined largely to New England studios, and among the rest there was only one of national reputation.

The gentlemen who composed the jury of award realized the delicacy of their task, but had the courage to express the true state of their feelings in the report made to the executive board and which is printed below. Without impugning the honorable motives of the jury, we simply express the opinion shared by capable, unprejudiced professional photographers in declaring that the medal could have been awarded with perfect justice either to a straightforward and well-rendered portrait of a man, by J. C. Bushong, of Worcester, Mass., or to a young boy holding a violin, by R. C. Nelson, of Hastings, Neb.

The successful picture — a comely young woman looking up from a book which she had evidently been reading — lacked simplicity of composition and character of expression; but, then, a pretty face exerts a magic spell upon the average jury — "das Ewig-Weibliche." The author, N. C. Brock, of Asheville, N. C., had a much better portrait in his individual exhibit, not far away. It also represented a good-looking model; but why this picture was not entered in the Grand Portrait Class, does not appear. We shall try to publish both portraits by Mr. Brock in an early issue of PHOTO-ERA, as a matter of general interest.

### AWARD IN THE GRAND PORTRAIT CLASS

THE jury appointed by the executive board to select the best picture in the Grand Portrait Class reported as follows:

The committee finds that the majority of the entries do not meet the requirements in that they are not in the strict meaning of the term "Portraits," and the committee does not make the award with the idea of designating the winning print as a standard of portraiture.

The committee unites on No. 6 as the best of the collection.

(Signed) PIRIE MACDONALD,  
September 3, 1913. G. W. HARRIS,  
JOHN H. GARO.

### MEMBERS' EXHIBIT

INDIVIDUAL exhibits by members of the Association were relatively few in number, and most of the prominent studios in New England were noticeable by their

absence. It is well known that many who intend to exhibit at a convention, wait until the last moment and then, either forward the exhibit — when it generally arrives too late — or conclude to abandon the plan altogether. This mode of procrastination was also true here.

Following is the list of the members' exhibits :

Frank R. Barrows, Medford, Mass.  
H. E. Bill, Hyde Park, Mass.  
D. J. Bordeaux, Springfield, Mass.  
J. C. Bushong, Worcester, Mass.  
Byrd Studio, North Cambridge, Mass.  
F. A. Frizell, Dorchester, Mass.  
Jared Gardner, Rockland, Mass.  
J. H. Garo, Boston, Mass.  
John P. Haley, Bridgeport, Conn.  
Jean L. Harbeck, Pawtucket, R. I.  
Geo. H. Hastings, Newtonville, Mass.  
Anna S. Kelley, Sharon, Mass.  
M. H. Monahan, Jr., Hillsboro', N. H.  
A. A. Nelson, Augusta, Me.  
Morris B. Parkinson, Brookline, Mass.  
W. H. Partridge, Brookline, Mass.  
Porter Studio, Houlton, Me.  
C. Edward Powers, Milford, N. H.  
Claude L. Powers, Claremont, N. H.  
Katherine B. Stanley, Springfield, Mass.  
W. H. Stedman, No. Adams, Mass.  
Towle Mfg. Co., Newburyport, Mass.  
Vandall Studio, Pawtucket, R. I.  
Whitman Studio, Malden, Mass.  
Whitney & Son, Cambridge, Mass.  
Whitney Studio, Norwood, Mass.  
G. F. Williams, Bridgeport, Conn.  
Hallie Wilson, Berlin, N. H.  
Wranitzky Studio, Melrose, Mass.

#### COMPLIMENTARY EXHIBITS

N. C. Brock, Asheville, N. C.  
I. Buxbaum, Brooklyn, N. Y.  
Davis Brothers, Parkersburg, W. Va.  
F. C. Delporte, St. Louis, Mo.  
Gerhard Sisters, St. Louis, Mo.  
Harris & Ewing, Washington, D. C.  
Lanbury & Leitner, Omaha, Neb.  
Lerski Studio, Milwaukee, Wis.  
Theo Ragu, St. Louis, Mo.  
Cicero Reeves, Anderson, Ind.

#### EXHIBIT BY THE PHOTO-CLAN

The collection of prints by members of this club — composed of Boston amateurs and professionals — was exhibited at the studio of J. H. Garo several months ago and noticed in PHOTO-ERA. As a whole, the exhibit was striking in its eminently artistic character, and created considerable interest, particularly as nowhere else in the convention could pictures of such sumptuous beauty be seen.

The exhibitors were : Henry Eichheim, F. R. Fraprie, John H. Garo, William H. Kunz, Dr. M. D. Miller, Dr. Harry B. Shuman, Louis H. Trautman, Dr. C. T. Warner.

#### THE AUTOCHROME DISPLAY

THIS exhibit was far and away the most striking pictorial feature at the convention. They were illuminated by daylight which came directly through a skylight

overhead, and the arrangement to examine them was virtually perfect. With hardly an exception these Autochromes illustrated color-photography in its most beautiful phase, and it was, indeed, a feast for the eyes to view one masterpiece after another. It would be difficult to single out one from the eight exhibitors as carrying off the honors. The thirty landscapes of Will Rounds were riotous, but truthful and satisfying in coloring. Miss Hovey's indoor portraits excelled in delicacy of effects, while the skypieces and the open landscapes of Mr. Lewis revealed exquisite gradations and perfect craftsmanship. Mr. Lively had a superb series of achievements, of which a man lighting a cigar was nothing less than wonderful. The exhibitors were :

Clarissa Hovey (9), Boston, Mass.  
W. H. Kunz (1), Boston, Mass.  
Alfred Homes Lewis (7), New York, N. Y.  
W. S. Lively (16), McMinnville, Tenn.  
M. D. Miller (1), Boston, Mass.  
M. B. Parkinson (5), Brookline, Mass.  
Will Rounds (30), Lowell, Mass.

#### A CLASSIC BY FRANK SCOTT CLARK

THE horizontal decorative panel by Frank Scott Clark, of Detroit, which was awarded the diamond medal at the Indiana convention, July, 1913, created much interest. The print was entitled, "The Greek Temple Dance," and pictured nine classically draped maidens with joined hands, forming a line in a meadow and suggesting the rhythmic swing of an ancient dance. The print was a gum of a dull brown color, and had all the appearance of a relic of antiquity.

#### THE LECTURES AND TALKS

W. S. ("DADDY") LIVELY talked with authority on portrait-photography by flashlight, past-president W. F. Oliver on commercial photography, and J. C. Abel on advertising and business-management, each speaker being favored with a good-sized audience. Short talks were delivered by Pirie MacDonald, George W. Harris, Morris Burke Parkinson and J. C. Abel. Mr. MacDonald, being an honorary member, made a stirring appeal to the members present to aid in maintaining the New England Association and restoring its former prestige and influence. His remarks made a profound impression, and will be printed in the next issue of PHOTO-ERA.

The choice of the next place of meeting was left to the executive board by vote of the convention.

#### A HUMOROUS COINCIDENCE

THE mysterious number of shutter-parts in the sealed jar at the Wollensak stand was estimated almost correctly by two visitors — Mr. Frank A. Mortimer, of Providence, R. I., and W. F. Oliver, of Baldwinville, Mass., one being fifteen short and the other fifteen in excess of the actual figure. To determine the winner, the two near-guessers drew lots, with Manager H. Oliver watching the result. "Little Oliver" won the prize — a \$50 Verito lens.

#### COMPLIMENTS FOR THE EXECUTIVE BOARD

THE convention button, which always taxes the mental resources of the committee in charge, was a triumph. Original and significant in design, and superb in workmanship — a miniature camera — the Boston convention emblem was a credit to the ingenuity and taste of the designer, Secretary George H. Hastings.



The Souvenir Program this year is very interesting and well printed. The artistic cover-design is to be credited to Secretary Hastings. The book contains much information of value to members of the Photographers' Association of New England, or those who wish to join; halftones of portraits by J. Chester Bushong, E. L. Byrd, Orrin Champplain, F. A. Frizell, W. C. Noetzel, George H. Hastings, J. P. Haley, and a winter-landscape by George E. Tingley; portraits of the present officers of the Association; the Constitution and By-Laws, and much valuable advertising. A few copies are left over and will be sent to any one for a two-cent stamp.

#### THE OFFICERS FOR 1913-1914

The election of officers resulted as follows: president, J. Chester Bushong, Worcester, Mass.; first vice-president, D. J. Bordeaux, Springfield, Mass.; second vice-president, John C. Sabine, Providence, R. I.; secretary, George H. Hastings, Newtonville, Mass.; treasurer, W. H. Partridge, Boston, Mass.

Vice-Presidents: for Maine, E. J. Poisson, Biddeford, Me.; for New Hampshire, W. H. Monahan, Jr., Hillsboro', N. H.; for Vermont, C. Bau, Barre, Vt.; for Connecticut, J. Fred Dunne, Hartford, Conn.; for Rhode Island, the second vice-president; for the Provinces, J. E. Sponagle, Truro, N. S.

#### THE INDUSTRIAL EXHIBITS

As the manufacturers and dealers have been liberally represented at the conventions held in various sections of the country this year, including the national and the Ohio-Michigan conventions which came close together only a few weeks prior to the New England event, they may be pardoned for not transferring their full strength to the Boston convention. Nevertheless, three important novelties were presented, two of which were absent at Kansas City and elsewhere. These were the celebrated Assur Colors, the Eastman Portrait-Film, and the Eagle Home-Portrait and Studio Lamp. The superb displays of photographs and negatives by manufacturers of papers and dryplates, so much admired at the Kansas City and Cedar Point conventions, were seen again at Boston. The following-named firms were represented:

Anaco Company, Binghamton, N. Y., represented by A. C. Lamouette, secretary and treasurer, Sid Wightman, A. B. Cross, John D. Rice, Frank N. Leache, John Dougherty. Display of prints on Cyko paper by practitioners who command top-notch prices.

Bridges Mfg. Co., Rochester, N. Y. E. N. Bridges, Grant Wilson, W. J. Markley. Mounts, folders and other specialties.

Central Dry-Plate Co., St. Louis, Mo., represented by Floyd M. Whipple, general manager, and Charles Earle. The same fine exhibit of photographs and negatives as at Kansas City. Also samples of "Central Pure Chemicals"—Anhydrous Sulphate and Monohydrated Carbonate of Soda in sealed glass jars.

Collins Mfg. Co., Philadelphia, Fred Lochman and S. C. Wright. Novel display of photographs mounted to show the variety of tasteful mounts, folders and boards, for professional and amateur use, made by this well-known firm.

Cramer Dry-Plate Co., St. Louis, Mo. G. ("Papa") and Mrs. Cramer, James W. Beattie, E. D. Wright, R. P. Brackett. Grand display of prints from Cramer plates, and of large-size negatives and positives.

Eastman Kodak Company, Rochester, N. Y. Harry Fell, A. H. Paul, C. J. Van Allen, J. H. C. Evanoff, Herman F. Arnold, Charles Silliman, H. A. Collings, Charles Leake, H. T. Rydell. Displays, covering the

two separate sections of the north wall, of prints on Artura Paper, including a series in beautiful red tones, and on Platinum grades. Demonstration of the application of the Eastman Portrait-Film, in cut sheets, to be had in all sizes corresponding to dryplates. This new film will be welcomed by home-portrait photographers, also by those workers called upon to photograph objects directly against the light, or which exhibit strong contrasts of black and white.

C. P. Goerz American Optical Co., New York, N. Y., Fred Schmid, general manager. Full line of Goerz Lenses; Tenax Cameras, in several sizes, including the new postcard size, called the "Taro Tenax," fitted with two styles of Goerz lenses, at \$64 and \$84 each.

Hammer Dry-Plate Co., St. Louis, Mo. Clinton Shafer. Large and interesting exhibit of prints on Hammer plates, including a series of colored opals which created much favorable comment.

Ralph Harris & Co., Boston, Mass. Mr. Ralph Harris, sole American agent for Wellington plates and papers, Euryplan lenses. Print-display proclaiming the obvious merits of both.

Herbert & Huesgen Co., New York, N. Y. Austin K. Hanks. Display of Paget Color-Photography from which any number of color-plates can be made from one original "color-negative." Process is as simple as making any ordinary negative and print. Prints on any kind of paper can also be made from "color-negative."

Andrew J. Lloyd Co., Boston, U. S. A. P. R. Guinan, J. B. Dunbar. Optical goods and general photographic supplies.

Geo. Murphy, Inc., New York, N. Y. J. G. Lavender, treasurer, H. E. Kuhn, R. Walli. Eagle specialties. Constant demonstration of the new Eagle Home-Portrait and Studio-Lamp, which, on account of the adjustment, instantly yielding the required intensity of illumination, and the ready adaptability of the apparatus, always had a crowd of interested spectators.

R. S. Peck & Co., Hartford, Conn. E. O. Wagner. Photo-mounts and folders.

Pinkham & Smith Co., Boston, Mass. Henry M. Seaver. Optical goods and photo-supplies. The "Smith" Semi-Achromatic lens.

Rohey-French Co., Eastman Kodak Co., Boston, U. S. A. Thomas Roberts, manager, George A. McLoughlin, F. Q. Avery, William G. Homeyer, W. M. Snell. Large display of professional apparatus (cameras, lenses, accessories). Special display of backgrounds in separate hall.

Rochester Photo-Works, Rochester, N. Y. Small show of prints made on the firm's photo-paper.

Rough & Caldwell Co., New York, N. Y. T. G. Caldwell. Backgrounds, studio-furniture and accessories.

Scherer & Glatz, New York, N. Y. Max Voetter, J. E. Schweizer. Mural display of photographs—portraits, costumed models, landscapes, marines, etc.—colored and tinted with Assur Colors. Demonstration of Assur Colors, consisting in manipulating and in applying the colors, by Mr. Max Voetter, expert colorist. The remarkable beauty and artistically-graded effects obtained with these famous colors, also the facility and simplicity of their use as shown by the firm's expert, created a veritable sensation, and resulted in many purchases made, and orders given, on the spot. Assur Colors are put up in a large box (\$3.50) and a small size (\$2.10).

The Seavey Company, Chicago, Ill. James Carl. Tapestry backgrounds, particularly woven in colors, also display of photographs from well-known studios, showing their use.

Sprague-Hathaway Company, Somerville, Mass.; Boston office, 36 Bromfield Street. Charles E. Wallace,

assisted by A. E. Clark. Display of enlargements in sepia and watercolors of portraits, several of which were of well-known photographic notabilities.

Taprell, Loomis & Co., Chicago, Ill. General line of photo-mounts and other specialties.

Wollensak Optical Co., Rochester, N. Y. H. Oliver Bodine, mgr. of sales and promotion of trade department. Full line of Wollensak lenses for professional and amateur use. Display of large silver loving-cup awarded to the Partridge Studio, Brookline, Mass., for the best set of photographs made with the Verito lens. A fifty-dollar Verito lens was won by W. F. Oliver, Baldwinville, Mass., past-president of the P. A. of N. E., in the shutter-contest conducted in the Wollensak booth.

The photographic press was represented as follows: *Wilson's Photographic Magazine*, Thomas C. Watkins, editor; *Bulletin of Photography and The Camera*, Frank V. Chambers, publisher and editor, assisted by Mrs. Chambers; *Photo-Era*, Wilfred A. French, editor and publisher, assisted by Miss Annie Cameron; *Abel's Weekly*, J. C. Abel, editor and publisher.

### The Salaried National Secretary

THE secretary of the Photographers' Association of America will hereafter be a salaried official, and as his work will be difficult, varied and exacting, the incumbent needs be a man of unusual ability. Although the salary is \$2,000 a year, it is likely to be increased commensurate with the quality of his services.

All applicants for the position who are positively qualified, although they need not be practical photographers, are referred to George W. Harris, chairman, 1311 F Street, Washington, D. C.

### The Eastman Research-Laboratories

THE latest addition to the wonderful series of buildings constituting the Eastman Kodak Company's establishment at Rochester, N. Y., is the new research laboratory, with Dr. C. E. Kenneth Mees as director. The building is a three-story steel-frame structure, eighty feet square, with a basement for the heavier machinery, and will be devoted to all kinds of problems in optics and photography.

The first floor has rooms for making dryplates and color-screens of about ninety different standard colors, with a large library to be filled with books on photography and allied sciences printed in various languages. On the second floor the physical laboratory will investigate the optical properties of the eye and of the sensitive plate, and includes photometry, sensitometry, spectroscopy and colorimetry. The physico-chemical laboratory is arranged for exact analysis, electrochemistry and a special study of gelatine. The third floor has studios for colored and other photographic work, with an X-ray room, a projection room, facilities for work with the ultramicroscope, etc. The value of so well-equipped a laboratory cannot well be estimated.

### Fluid and Mineral Lenses

THE optical works of Carl Zeiss, of Jena, have recently taken out patents for lenses composed of fluids. Cobblers have for many years been using an economical and effective means of illumination in their work after dark, which consists of a large glass globe filled with water, placed in front of an oil-lamp. Many may remember Sutton's panoramic water-lens, a spherical shell of glass filled with water and used with a curved plate, which was introduced in England about fifty years ago. In 1840 Archer made use of a double lens,

each combination of which consisted of two thin glasses containing water. Spectacles composed of rock crystal have been used for many years. For certain scientific purposes lenses composed of semi-precious stones, such as topaz and amethyst, are preferred to a combination of regular photographic lenses and color-screens. Objectives combined of lenses made of quartz and Iceland spar are known to be impervious to ultra-violet radiations, and there are many other combinations which are invaluable for special scientific work.

### A Notable Photographer of Animals

KATE HECHT, the eminent German amateur photographer of Stralsund, Germany, whose photographs of the smaller animals—birds, toads, dogs and mice—have been greatly admired for their novelty and quaintness, will have an illustrated article of her extremely interesting work in an early issue of PHOTO-ERA.

### Recovering Stolen Cameras

THEY seem to be more successful on the other side than on this side of the ocean in recovering cameras that have been stolen from photo-supply houses. The Kodak Ltd. lost from its shop in the Strand, London, a number of valuable kodaks, which, however, were recovered intact, through the publicity given the matter by an English photographic journal.

### The Great English Exhibitions

OUR English correspondents inform us that at the two great annual photographic exhibitions—the London Salon of Photography and the Royal Photographic Society—which were held almost simultaneously in September and October, the entries have been much more numerous than last year; in fact, many excellent entries had to be rejected. Many attractive educational features accompanied each of these big shows. Here is a list of the lectures which were given under the auspices of the London Salon during the time of its exhibition:

September 11, T. B. Blow, F. L. S., "A Winter Tour through Italy and Sicily."

September 15, James Shaw, "By Battlement, Wall and Tower."

September 18, Dr. Francis Ward, "A Fish-Eye View."

September 22, exhibition of lantern-slides by members of London societies.

September 25, F. Martin Duncan, "The Lore of the Bee."

September 29, Dr. C. Atkin Swan, B. A., F. R. G. S., "The Practical Side of Alpine Photography."

October 2, A. H. Blake, M. A., "The King's Highway."

October 6, Dr. Adolphe Abrahams, M. A., "Fourteen Years of High-Speed Photography."

October 9, H. Essenhigh Corke, F. R. H. S., "Flowers of the Garden and Field."

October 13, Chas. E. Dawson, "The Eternal Feminine in Photography."

October 16, Louis J. Steele, "In the Canadian Rockies with a Camera."

If the American Salon could be under some permanent, competent management, and properly financed, we Americans might have cause to rejoice. But when the camera-clubs themselves are just struggling to keep alive, there is little hope for the present. But we are hoping for a favorable change in the not far distant future.

## BERLIN LETTER

MAX A. R. BRÜNNER

HUNTING with a camera is a pastime which from various points of view is better than the usual hunting with the gun, for it affords certain advantages both to the hunter and to the general public. Many secrets of mystic nature have been disclosed by the wonderful lens, and we still remember the extraordinary interest manifested by all cultured people when the famous photographs of "Wild African Life," by Professor Schillings, were published some years ago. In recent times a similar explorer and author has devised a so-called terragraph which he used in connection with a camera. The first device is arranged below the nest of birds so that a record is made always when the birds leave the nest, which latter also is photographed. This can be continued even after sunset by means of flashlight, in the same way as was done by Professor Schillings in wild Africa. The terragraph and the camera are connected by an electric circuit.

It is really astonishing what an enormous amount of food the birds consume, which is the more gratifying as it consists mostly of worms and insects which are a plague to mankind and to animals. The apparatus was fixed to a nest of titmouse for a whole week and was worked from 4 A.M. to 7 P.M., and truthfully recorded the weekly work of a pair of these birds. This little family, with some youngsters, swallowed daily 2,000 harmful caterpillars, which makes 60,000 during a month. Experiments were also made with swallows and it was found that thirty families consumed 3,000,000 insects a month. Other valuable results were thus obtained. A reflecting-camera was used with telephoto-lens, also a tele-camera.

A very ingenious apparatus along different lines is also worthy of mention here. A novel camera has been put upon the market which combines several quite new features which are the subjects of several home and foreign patents. The Citosic camera, as it is called, looks like a box-camera about 10 x 10 x 9 inches, and contains no protruding parts except the removable crank, the view-finder and some flat levers. From its outer appearance, therefore, we can hardly judge the extraordinary possibilities of the device. It enables one to produce kinematographic pictures of standard size (Edison perforation) from films two hundred meters long; one also can make time and instantaneous pictures on plates or films 4 x 6 inches, the plate-magazine containing twenty plates, whereas twice as many pictures can be taken if a film-roll is used; stereos, can also be taken, 3 x 6 inches in size; for projection-purposes the device is also suitable, the size of such plates (lantern-slides) being 3 inches square. At present some improvements are being made and a further description will be included in some future correspondence.

There was an exhibition, some weeks ago, for the paper-industry, where we noticed a little device called "paste-fix," which will be of use to photographers as well as virtually everybody, owing to its handiness for various purposes. Gummed paper-rolls of any desired width up to one and one-half inches and about one hundred meters long can be inserted in such a way that the end passes a moistener and comes out of the receptacle in a wet state. There is also a cutting-device which is worked by lever so that we need not injure our fingers. The purpose of the apparatus is chiefly to substitute strings for parcels and packages of all descriptions, and

the paper-strip is therefore made very strong, while a high-grade paste is also used. The sticking-power is unusually great, as practical experiments, made during the exhibition, showed us. The paper-strip may be any quality and color, and there is a possibility to print advertising-matter upon it. Considering the low price of the device and of the gummed rolls for refilling it, there is a saving compared with the cost of string and sealing-wax. Besides, time is saved, as we need not make knots. There is an extra use for the photographer, as he may utilize the handy device for pasting lantern-slides to the cover-glass; for fastening photographs to glass plates for hanging on the wall without a frame — in America called "making passe-partouts" — and for covering the back of a framed picture with paper-strips over the joint between the wooden frame and the back of the picture, mount or back-board. Also for mailing pictures and similar things, the device will be of great advantage.

As the days become shorter now, we will have difficulties in taking portraits in our rooms, owing to scarcity of light. We are, however, in the position to obtain some skylight effect by fastening a large mirror to the window-sill in such a way that it can be moved from the horizontal to vertical plane, as if it were hinged. The mirror must have the length of the sill, at least. Our model shall be distant from the window far enough that the reflected rays do not reach him or her, which produces a softer effect. Of course, if you have two windows and two mirrors, all the better. In the latter case, however, particularly if both are in the same wall, the other mirror should be a little away from the second window and form an angle of about forty-five degrees with the floor. The angle of the first mirror must be ascertained by experiment and by focusing on the ground-glass.

As I do not remember to have seen, during my long acquaintance with PHOTO-ERA, any reference to cutting successfully photographic prints while they are wet or even charged with moisture, I think that a description of the method adopted by some of our German workers will be read with interest and profit by many American photographers. It is well known that the moment one attempts to cut a wet or very moist photographic print, either with shears or a knife however sharp, the print begins to tear, and often injures the picture-surface, thereby permanently ruining the print. To do this work successfully, one needs a thoroughly sharp knife and an overlay in the form of a sheet of paraffine paper, such as is used to enclose commercial sensitized paper. As a base on which to cut the wet print, a sheet of very smooth window-glass or a large rejected negative (using, of course, the plain side) is the best medium. The knife, having a very sharp edge, requires only a slight pressure to produce an absolutely smooth edge.

### Frank Eugene Smith at Leipsic

FRANK EUGENE SMITH, until recently instructor at the Institute of Photographic Instruction and Research in Munich, has accepted the position of Professor of Natur-Photographie at the Academy of Graphic Arts in Leipsic, made vacant by the death of Prof. Felix Naumann. Mr. Smith, better known as "Frank Eugene," enjoys a high reputation as a portrait-photographer of originality and refinement, and his removal to Leipsic as the scene of his future activities is favorably commented upon in German photographic circles.

MAN's highest ideal should he to have a part in the advancement of his chosen work. — W. H. Potterfield.

## LONDON LETTER

CARINE AND WILL A. CADBY

ONE hears that the "Happy Moment" competition of the Eastman Kodak Company is going strong, although one sees little evidence of it in London. We are accustomed to hear our city in August spoken of as a dreary desert and howling wilderness; but, as a matter of fact, though some of the streets may look a little odd and not quite so packed as in June, London itself is teeming with people, mostly sight-seeing folk from the provinces or abroad. They all seem so pleased and interested that there really are plenty of chances to obtain "Happy Moments," and one hopes it has occurred to some one; our own friends are mostly at the sea working hard for a prize at being very obviously happy in a not very original way.

If clever and insistent advertising counts, this competition should be a very great success, for it is difficult nowadays to read the news in the papers. One tries to see what Mexico is doing, or how the Balkan affairs are going, but instead, one sees the importance of starting away at once to get "Happy Moments," and at last one begins really to think it would be criminal to neglect such an opportunity to add to "the world's sum of happiness!"

Speaking of advertisements, it seems to us that this firm had not put its best brains into the illustration for the Kodak Film-Tank in the July number of PHOTO-ERA. What is the developing-dish doing on the table? The joy of the film-tank is that it is so delightfully simple — we have been using it a great deal ourselves lately, so can speak from experience — and does away with all the mess of dishes, etc. Also it worries us to see such a sensible-looking lady being so utterly regardless of her clothes. She is represented holding up a long strip of wet films to look at and letting the fluid drip into her lap. It must be wet, for it is unrolled, and we are very much afraid that it is hypo which is dripping on to her nice skirt. One can only imagine — though her expression does not quite justify this surmise — that she is so carried away by the beauty of her six or ten masterpieces, that such sordid things as clothes simply do not exist.

Baron de Meyer, who a few years ago was exhibiting most beautiful and original flower-studies, is now collecting material for a lecture in Norfolk, and he has asked those workers who are known for their flower-photographs to contribute some slides. Of late years Baron de Meyer has shown portrait-studies instead of flowers. We had hoped to see more and different flower-photography from his camera, but this going so far and no further is what always seems to happen to those who try to photograph flowers: the same person never gets any "forrader," and it always seems to need a new worker to push progress further. Baron de Meyer is, some say, the greatest pictorialist in London now. He is certainly the biggest free-lance, for he is not ruled by any society at all, but, like a comet, flashes through the photographic firmament just when it pleases him.

Mr. Mortimer, our most public-spirited photographer, is now exhibiting his collection of Japanese color-prints at the Camera Club, in doing which he is not only providing a great deal of pleasure to many beauty-lovers, but is rendering good service to photography; for the influence of these extremely simple and marvelously clever decorative schemes can have a good and stimulating effect only on the selection of subjects for photography and the restrained treatment of the same.

The Colonial Exhibition at "The Amateur Photographer's" Little Gallery is interesting and important from several points of view. It is quite a new idea to collect the best pictorial work obtainable from the overseas Dominions, and hang it all together. At a glance the visitor gets a good impression of the quality of the photography being done in what used to be called "our colonies," and it is of quite a high order. Before visiting the gallery one thought that some, at least, of the prints would show in technique, and the medium used the remoteness of the workers from centers of artistic inspiration. This, however, is not the case. All the photographs are printed by up-to-date methods and, taken together, present quite a good artistic whole. Portraiture is, perhaps, the weakest point; but even here there are several examples which show that there was an individuality behind the camera that produced them, that had grappled with, and solved some of the problems of our craft. But even more interesting than the purely aesthetic aspect of the exhibition is, what we might call, the artistic-typographical results. Here for the first time we get, grouped together, glimpses of life and its setting as lived in the most varied parts of the world. No thoughtless snapshots or map-like photographs of bits of country are to be seen; but, for the most part, thought-out studies of typical scenes characteristic of the different districts or countries from which they come, for the writers of these notes can vouch — from personal experience — for the truth of rendering of local color in all the colonies represented, except Canada. This careful thought and feeling is particularly noticeable in such a picture as "The Sentinel" (Victoria, Australia), a sympathetic study of a blue gum, printed in a light red chalk, which immediately revived many reminiscences of similar scenes, "Razzle-dazzle" (Bonia, Australia) is a very cleverly-caught impression of a glorified merry-go-round, in which the figures are big enough to call to mind the subtle and difficult-to-define differences in the movement and build of the Australian, compared to the man who has lived in England all his life. In an isolated figure the difference is unnoticeable; but in this particular photograph there is a crowd running and jumping and riding on the machine as it swoops around, recalling so startlingly the light-hearted Australian who, somehow, has shaken himself free from the accursed stiffness of an old country. One could take numerous examples of this sort of thing in the exhibition, for there is work from Canada, South Africa, Australia, New Zealand, Trinidad, India and Hong Kong; but those given show the educational value of a collection of careful work — by men and women, whose aim seems to have been a faithful representation of the local color and atmosphere of their individual surroundings.

A vividly interesting and exciting cinema film will soon be on public exhibition in London. Mr. F. Burlingham, aided by a party of guides, has been exposing film on the Matterhorn in Switzerland. Probably some of the most dangerous incidents of the climb will never be reproduced, for they naturally surrounded the operator himself, who, working at times in a gale, had to be held by a guide crouching low on the rocks, keeping his position only by clinging with his legs. At certain points the guides are seen on the edges of precipices, where the truthful camera leaves no doubt as to the fate of the whole party had the least mistake been made. This sort of cinema work seems a step in the right direction. It is true that the ascent had been made for the cinema; but it was a real ascent nevertheless and had very real "setting," and unlike the artificially arranged acts of which we are now somewhat tired, it was absolutely fresh and convincingly truthful.



# WITH THE TRADE

## When Best to Visit Europe

Editor PHOTO-ERA:

A truer word than your advice to visit Europe in the autumn was never uttered. The president of my company adopted this plan two years ago, and would not think of seeing Europe during the height of the season. His only disappointment was in having chosen the wrong steamship line — indifferent accommodations, cuisine and attention. I have, therefore, concluded to spend my October-November vacation in Holland, Belgium and France, leaving New York, October 14, on the "S.S. Ryndam" of the Holland-America Line, which you recommend so highly and which excels in everything which is most essential to comfort on an ocean-trip. I shall take a 4 x 5 folding plate-camera, folding tripod and small darkroom lamp, also three dozen dry-plates to use on board ship. A large supply of standard plates will be procured in Rotterdam and Paris.

Here is my itinerary in the rough: New York — via Boulogne-sur-Mer, Rotterdam, The Hague, Leyden, Haarlem, Amsterdam, Rotterdam, Antwerp, Ghent, Bruges, Brussels, Paris, Pierrefonds, Versailles, Fontainebleau, Rouen, Amiens, Boulogne, New York.

Yours, very truly,

H. P. C.

## An Inexpensive Developing-Paper

The policy of selling Instanto paper direct to the consumer, eliminating the middleman, makes it possible to sell a high-grade paper at low prices. Do not overlook the special trial offer to be found in the advertising-pages of this issue.

The ease of manipulation and certainty of results are rapidly making Instanto a great favorite among amateur camerists. Instanto prints have a very pleasing snap and crispness combined with delicate detail. The color is exceptionally good and the speed permits an exposure by artificial light without tiresome waiting.

## The Wollensak Contest

As at Kansas City, one of the most interesting features of the Ohio-Michigan Convention at Cedar Point, Ohio, was the Wollensak contest, open to every one present.

Mr. Pontius, of Marion, Ohio, was the winner, who has already received the award, an 8 x 10 Verito Diffused-Focus lens mounted in a Studio shutter, listing at \$50. Messrs. W. H. Sheets and C. H. H. Stotz kindly acted as referees in the contest.

## Portraiture by Flashlight

At this season of the year when amateur camerists look indoors for much of their amusement, and good light is of short duration in the professional studio, the Helios Electrical Flashlamp is the solution of many difficulties. Because of the bag in which the flash is made there is no scattering of powder, no spreading of smoke, and the light is well diffused. Not only is it excellent for interiors, but for portraiture as well. Twenty grains of powder, rightly used, will yield a well-graduated, delicately-modeled portrait every time.

## Kennelly Paper Company

For several years past Mr. Kennelly has supplied the paper on which PHOTO-ERA is printed. Those who see the magazine regularly require no better recommendation of the uniformly high quality of color and coating of this Extra Grade White Coated. Those desiring a paper of good quality but slightly lower price will be interested in Liberty Coated, which is carried in stock in a large variety of sizes and weights ready for prompt shipment. For quotations and samples, address Kennelly Paper Co., 29 Liberty St., New York City.

## Ilex Shutters with Antinous Release

DESIRING to please the public and the trade, and to do everything possible to add something better to the already splendid line of Ilex shutters, the manufacturers have decided hereafter to make two styles of shutters: one using antinous release and one using bulb and tube. Shutters using antinous release exclusively have been sold in Europe for three or four years by nearly all manufacturers, and it was the desire of the Ilex Optical Company to be first in this field in America. Hereafter, in ordering Ilex shutters be sure to specify whether antinous or pneumatic release is desired.

## Why Agfa Books Are Not Sent

HERE are a few inquiries for Agfa Books that we should like to give our attention to, but oversight on the senders' part prevents us. Following is the list exactly as we have it. Let the senders apply again.

No name — Martinsville, Ohio. J. A. Powell, Corn-mal, Pa.; no such P. O. in the state. No name nor address; post-marked, Toronto, Can. No address, John L. Marks. No address, Berger Bros. No name, Keating Summit, Pa. No name nor address; post-marked, West Unity, Ohio. No name nor address; post-mark blurred. Berlin Aniline Works, 213-215 Water St., New York, N. Y.

## Exaggeration and Moderation in Advertising

ENTHUSIASM for any given product is undoubtedly the most vital force in selling it, but too often well-meant enthusiasm tends toward unintentional exaggeration in the advertising. That this repels rather than attracts, many large advertisers have learned through costly experiences. The public has so often been misled by overstatement and has become so accustomed to discount superlative that they are no longer effective. In fact, the superlative type of advertising, which insults the intelligence and stretches the credulity too far, is rapidly becoming a "has-been." Even the truth, boldly stated without proper qualification, sometimes seems too good to be accepted by the reader as a fact and is best suppressed that it may not shake his confidence in the whole story. Magazine readers turn with relief to the sales-story of the advertiser who has adopted a tone of moderation and reason, deliberately understating his case rather than otherwise. In such an advertiser they have faith, and of him they buy. This has been proved by judicious advertisers who have turned from the policy of exaggeration to that of moderation.



## Amusement for Winter Evenings

PLACE a Radiopaque and a copy of "Hints for Home Entertainment" in any household, and the problem of a pastime for long winter evenings will cease to be troublesome. The opaque projector, of which the Radiopaque is a type, is one of the wonders of the age, and the above-mentioned booklet contains the most complete collection of suggestions for its use ever published. It takes the form of "Notes from the Diary of a Radiopaque Enthusiast" and is very interesting as well as informative reading. A copy may be had, together with complete information about Radiopaques, upon request of H. C. White Co., North Bennington, Vt.

## Montauk Bromide Paper

FREE samples of this excellent paper will be furnished to PHOTO-ERA readers by G. Gennert, 24 East 13th St., New York, and it is well worth a trial. State the sort of negatives you wish to enlarge, as the paper is made in nine different surfaces and so suited to all purposes. The Double Weight Buff, rough and smooth, are particularly attractive and desirable for printing strong negatives by contact as well as for enlarging. No. 4 Press is particularly adapted to reproduction-work.

## Barston Prints

IT is no exaggeration to say that Barston Prints on celluloid were the sensation of the National Convention at Kansas City. Since that time their popularity has grown enormously; photographers in all parts of the country are recognizing their quality, beauty and permanence, and realizing that they furnish a simple means to supply a unique and artistic novelty for their patrons. Barston Prints resemble carbons on ivory in black and sepia tones, yet they are handled like any good developing-paper and so are simplicity itself in manipulation. The very fact that the emulsion lies upon a base of celluloid, facilitates handling and mitigates the likelihood of damage to the image in any way.

## Ipsco and Ica

THESE words are rapidly becoming favorably known to every camerist in America; the first being a contracted form of the International Photo-Sales Corporation, the latter the trade-name of the line of German cameras it imports. This corporation has just had the distinction to publish the first catalog describing a complete line of foreign cameras that has ever been printed in America. It will be sent to any reader of PHOTO-ERA upon request. Examination will prove this to be one of the most interesting lines of compact hand-cameras from  $1\frac{3}{4} \times 2\frac{3}{4}$  up to  $5 \times 7$  size for plates, roll or pack films. The  $5 \times 7$  Ica Ideal is particularly attractive because of its light weight, many adjustments and compact size.

## Cooper Hewitt Light in the Studio

AT any hour of the day or night, regardless of weather-conditions, you can make portraits in a studio equipped with Cooper Hewitt electric light. Many of the best studios in the country are now equipped with it, and artists who make a specialty of home-portraiture are rapidly realizing the advantages of a compact portable outfit particularly made for the purpose and costing \$75.00. This portable outfit folds up like a camera and fits into a suit-case. With it all conventional lightings may be had and also lightings that cannot be had by daylight.

## Agents for Euryar Lenses

PHOTO-SUPPLY dealers desirous to obtain an agency for a high-grade German lens made by a reputable firm which can be sold at a price to put it in competition with the instruments offered by the mail-order houses, should apply to W. J. Lafferty Co., 305 North Fifth Ave., Chicago, for particulars regarding the Euryar lenses. This firm, sole American Agents for the Euryar lens, solicit correspondence with reliable dealers, assuring them that theirs is in every way a first-class product which can be sold on the "money back" basis. Three series of double-anastigmats are being imported, working at F/4.5, F/5.4 and F/6.8, each capable of minute definition and great covering-power. Thus the Euryar series covers the whole field of ordinary photographic activities from portraiture to speed-work and architecture.

## Autochromes by Flashlight

ALTHOUGH this is the season when Nature's foliage is at its best for Autochrome work, the yearly color-pageant lasts but a few days at best, and after that portraiture holds forth many inducements. To make Autochrome portraits by weak and fluctuating daylight is, to a certain degree, a matter of luck and chance. With Panchroma Flash-Powder, manufactured by Allison & Hadaway, 235 Fifth Ave., New York, an experiment or two answers for all time so long as the same lens and diaphragm are in use, and certainty of the correct exposure is assured. Panchroma Flash-Powder yields perfect color-rendering and remarkable delicacy of flesh-tones in connection with a Monpillar Screen. The price of 100 grams is only \$1.70.

## The Bissell Colleges

NOTHING succeeds like success, and nothing is more pleasing than to observe the optimism invariably to be found in the literature of a successful business. These thoughts occur upon receipt of the year-book of the Bissell Colleges of Photography and Photo-Engraving. It is a handsome book of sixty-five pages, beautifully illustrated with half-tone plates in black and four colors, telling and picturing in detail the many advantages and facilities of these colleges which have won the confidence and respect of all who have in any way been associated with them. Any of our readers who contemplate taking a course in photography or photo-engraving will do well to procure a copy of this year-book before making final arrangements.

## Parallax Portraits

IN addition to the 30-mirror Parallax reflectors for enlarging by artificial light without condensers, there is a 40-mirror instrument for indoor portrait-work. Artificial light is rapidly becoming a decisive factor in the portrait-studio, for by its use the light becomes a constant and therefore negligible factor; the operator can give his whole attention to the pose and the expression, knowing that at the propitious moment the usual exposure will be correct and successful. Parallax lighting is highly desirable because of its economy and quality. The cost of illuminating a 30B reflector of 250 watts capacity will rarely exceed three cents an hour, and the average exposure time for a portrait is two minutes. The spread of the light-images with a Series B reflector prevents sharp shadows—the picture is soft and round, the color-value is agreeable and gives correct tonal values with little need of retouching.

# PHOTO-ERA

The American Journal of Photography

Vol. XXXI

NOVEMBER, 1913

No. 5

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter, June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50 postpaid. Single copy, 15 cents.  
Canadian subscription, \$1.85 postpaid.

Foreign subscription, \$2.25 postpaid. Single copy, 1 shilling.  
Agents for Great Britain, Houghtons, Ltd., London.

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; PHIL M. RILEY, Associate Editor  
KATHERINE BINGHAM, Editor, The Round Robin Guild

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

A Peaceful Valley .....	Adam Kraft .....	Cover
An Up-to-Date Space-Composition .....	J. E. Mock .....	224
Backgrounds Masterful in Treatment .....	J. E. Mock .....	226
Modern Interior Background .....	J. E. Mock .....	227
A Gainsborough Background .....	J. E. Mock .....	228
A Masterpiece of Mock's Career .....	J. E. Mock .....	229
A "Photographic Sketch" .....	J. E. Mock .....	230
A Big Fire .....	Alexander Murray .....	233
The Whole Equipment Ready for Packing .....	Alfred F. Loomis .....	234
Washing Prints Aboard the Querida II .....	Alfred F. Loomis .....	234
A Lock in the Raritan Canal .....	Alfred F. Loomis .....	236
Lowering Querida II into the Water .....	Alfred F. Loomis .....	236
Querida II in Jacksonville, Fla. ....	Alfred F. Loomis .....	236
The Cypress Chest Installed .....	Alfred F. Loomis .....	237
Florida-Scenes .....	Alfred F. Loomis .....	238
Japanese Architecture .....	Mrs. C. B. Fletcher .....	243
Ullswater .....	Charles S. Olcott .....	246
Thoreau's Cove, Walden Pond .....	Charles S. Olcott .....	247
Emerson's House, Concord, Mass. ....	Charles S. Olcott .....	247
The Brig O'Doon, Ayrshire, Scotland .....	Charles S. Olcott .....	248
A Lonely Valley .....	Charles E. Walmsley .....	249
Melrose Abbey .....	Charles S. Olcott .....	250
The Atlantic from Appledore .....	Charles S. Olcott .....	251
Stirling Castle .....	Charles S. Olcott .....	251
Crab-Apple Blossoms .....	Fannie T. Cassidy .....	254
Queen Anne's Lace .....	Alice Willis .....	254
Field-Daisies — First Prize, Wild-Flowers .....	James C. Baker .....	255
Blackberry Blossoms — Second Prize, Wild-Flowers .....	Alice F. Foster .....	256
Wild Crab-Apple Blossoms — Third Prize, Wild-Flowers .....	Fannie T. Cassidy .....	257
Some of the Honorable Mention Prints .....	.....	258
The Brink — First Prize, Beginners' Contest .....	Edward Wichers .....	259
Water from the Old Well — Second Prize, Beginners' Contest .....	Marshall Fowler .....	259
Daisies — Third Prize, Beginners' Contest .....	C. A. E. Long .....	260
The Bridge — Honorable Mention, Beginners' Contest .....	I. C. Sease .....	260

### ARTICLES

A Study in Backgrounds .....	Sidney Allan .....	225
Negative-Defects, Their Origin and Cure .....	David J. Cook .....	231
Photographic Work on a 25-Foot Motor-Boat .....	Alfred F. Loomis .....	235
The Non-Screen Ortho Plate .....	E. J. Wall, F.R.P.S. ....	239
The Art of Book-Illustrating .....	Charles S. Olcott .....	244



AN UP-TO-DATE SPACE-COMPOSITION

J. E. MOCK



# PHOTO-ERA

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## A Study in Backgrounds

SIDNEY ALLAN

ONE evening in Kodak town, I strayed to that old tavern — the Lafe Heidlé Café, known for generations to all travelers as one of the gay landmarks of Rochester, and was astonished to be confronted not with the marble seat rotunda that has sheltered so many illustrious spirits, but with a few large genre-pictures of a monk, that brought me straight back to the very beginning of pictorialism, when Dumont shared the enviable reputation of an advanced amateur with Stieglitz, Eickemeyer and Bullard of Philadelphia.

Dumont's story-telling pictures were perfection in a way. His "Clarinet-Player" has never been surpassed. But there were three factors in his success: first, the presence of an excellent actor-model in the person of the tavern-keeper, jovial Lafe; second, his own artistic appreciation combined with a genial enthusiasm for photography; and, third, the technical craftsmanship of J. Ernest Mock, who at that time had only an unpretentious gallery.

Mock was a serious student from the start. He was not only a good reliable technician, sensitive to all changes and improvements, but a lover of art with sufficient skill to make a vivid and interesting crayon-sketch. He had only one ambition — to get to the top of the ladder, to make portrait-photography as beautiful an expression of interpretation of character as possible, and so he studied composition as thoroughly, I believe, as any man in the profession. He has told me himself that he has re-read Beck's and Poore's books on composition, as well as my humble efforts in that direction, three or four times. Mock was also a level-headed business-man, so the ladder-climbing after all came not so very difficult to him.

Mock's work has been familiar to me for nearly twenty years. He represented to me for many years the photographer's straining for "dramatic expression," as all I ever saw of him were strange concoctions of draped women, of tragic deportment, endeavoring to represent

passion by the help of dagger and sinister facial expression. They were clever "stunts" at the best — exhibition pictures. And yet I recall one head of a woman (reproduced in PHOTO-ERA years ago), dramatic in expression, with chin thrust upwards, treated in regard to drapery and background with the utmost simplicity, which showed that it was in Mock to do a truly artistic thing.

Since then many years have passed and Mock to-day is known to the profession as a successful portraitist who has his own artistic notions — or principles if you prefer the term — and who pursues his path unabashed and with more genuine enthusiasm than most of his contemporaries are able to muster.

He has become known as a master of backgrounds. He is the professed champion of backgrounds. It is his hobby (unless it were his beautiful country-home in Irondequoit) and he can talk background for hours at a stretch. Of course his Van Dyck-Gainsborough column and park-vista backgrounds are a trifle old-fashioned. But can anything that has ever made good in art in a big way really become old-fashioned? Does not my attitude arise either from my status of taste, or my desire of novelty, as I have been too long in criticism and am tired of things that I am too well acquainted with?

Sir Joshua Reynolds said that the most difficult thing in a portrait was the background, and no doubt he meant the selection as well as treatment of it. What kind of a background can the modern portraitist select? It is either the plain background, the home-portraiture background, or the background suggested by the old masters. The plain background is rarely artistic, particularly so in photography, as it is too monotonous in texture and incapable of suggesting atmosphere except in some cases (when handled by a Carrière or a Whistler, for instance). The background of modern accessories is always too accidental, and it is difficult to make the interiors of most homes conform to



BACKGROUNDS MASTERFUL IN TREATMENT  
J. E. MOCK







MODERN INTERIOR BACKGROUND J. E. MOCK

esthetic and fundamental laws of background-composition. The background of the English portrait-school has made good. It may look a little out of place in this material world of ours, but it is, after all, reliable. If handled with skill, it always produces an effect, and the peculiar setting of the scene adds a certain poetic sentiment and charm that can be attained in no other manner.

Mock is versatile. He can express himself in many ways. The big head proves that. It is an excellent up-to-date space-composition. But is there a demand for this kind of work? Only a very limited one. The public clings tenaciously to the conventional and traditional. It may be induced to patronize a—shall we call it—"photographic sketch," as of the boy. Although this is neither photography nor drawing, it may appeal as a novelty and something special. But in the ordinary portrait the public wants something that it understands, and it understands only such things as have become familiar through long usage.

Mock, knowing this, has endeavored to attain perfection within the very limitations of his medium of expression. He has experimented for many years. In the two full-length portraits the backgrounds are too elaborate. The one is a modern interior background, the other of the Gainsborough order. In the latter there are too many lines, and yet they display a rare knowledge of composition. The principal lines of the background radiate from the figure and balance each other. All the picture lacks is simplicity. The simpler a background is (one that suggests distance, space, perspective or atmosphere) the more difficult the test becomes.

Mock has made wonderful strides towards this frugality of expression. The two women holding roses—the seated bride and the full-face view of the woman with the necklace—are masterful in treatment. They are surpassed, however, by the portrait of the young girl leaning against a column. This is not far from being a masterpiece, and surely it is a masterpiece of Mock's career as a photographer.



A GAINSBOROUGH BACKGROUND

J. E. MOCK

Mock's backgrounds are all painted and specially composed. One may object to this method as a method; but no one can deny Mock's rare artistic discrimination. His figures all stand in space (outdoor-space at that), and they are correctly lighted — the rarest accomplishment in portrait-photography. Most photographers who apply this method introduce the background in a haphazard manner, merely for pictorial effect, and thereby commit the unpardonable blunder of having lighted the figure from one side and the accessories from another, or of having a strong light come from some "exit" in the background without influencing the outlines of the figures. Mock's pictures are all judiciously lighted; it is one source of light that is carried triumphantly throughout the whole composition and which pervades the entire picture. Study the accompanying pictures and you will see that the light throughout is logical and masterful. There is the proper entrance and exit, combination of highlights just at the right place and a suggestion of receding distance.

Mock's art has many other distinguishing traits. I mention only his manipulation of drapery, and the ability to bring out a pleasing facial expression. He discovers in every face a beauty which the casual observer fails to see. But it is in the realm of backgrounds that Mock reigns preëminent, and where he soars far above even the most accomplished efforts of cotemporary portraiture.

It has always been a characteristic of my criticisms to bring out the one quality in which a man excels — as an object-lesson to others, and that is what I have endeavored to do in this brief analysis. Mock has solved one of the most serious and difficult problems of portraiture in a popular yet superior manner; this should command the respect and admiration of every practitioner in the profession. The public is with him, and if his cotemporaries appreciated his point of view and accomplishments and would themselves adopt his principles they might have less reason for the everlasting complaints of slack seasons and non-patronage.



A MASTERPIECE OF MOCK'S CAREER  
J. E. MOCK





A "PHOTOGRAPHIC SKETCH"  
J. E. MOCK



# Negative-Defects, Their Origin and Cure

DAVID J. COOK

Be mindful of the little things:  
No big things really exist.

**I**N seeking knowledge of things photographic—considering carefully the effect and its cause—the progressive worker must be cognizant of the fact that too little attention is given the seeming trivial things. It is these little things, however, which enter largely into the make-up of a successful photograph; and if it requires five or an hundred operations in order to get a printable negative, any inattention or neglect of one of them will mar the effect sought if, indeed, it does not destroy it. Prevention is then better than cure; but as practice demonstrates that methods and processes will occasionally develop seeming unaccountable difficulties (negative-defects), but which arise through mismanagement or carelessness in the preparation, selection, care or manipulation of the plate, it behooves one to endeavor to locate the probable cause, as only through intelligent diagnosis of the fault is he qualified to set about to obtain what is most desirable in the print.

The negative is of value primarily for the production of prints; therefore, such defects that affect its printing-quality are of chief importance and will be dealt with first. Should the negative print with too much contrast—the lighting of the subject was probably too contrasted; or the plate was underexposed, and development of the highlights unduly prolonged; or a solution was used which developed contrast more rapidly than detail (a hard-working developer as hydrochinone, or strong pyro); or a solution containing a quantity of potassium bromide was used; or an unsuitable printing-paper that inclined to contrast. The printing-process for this class of negative should be varied, using a paper with more harmonious gradations (soft-working paper); or the opacity of the highlights lessened by the ammonium persulphate reducer. If the lighting was too harsh, the cast-shadows of the various features of the face will be too sharply defined and the highlights will be wiry in appearance. If the plate is underexposed, there will be little detail in the shadow-portions. Not much can be done for such a negative. If it is valuable, ground-glass substitute may be flowed on the glass side of the negative and the detail heightened by working up with crayon-sauce and soft pencil. The negative may also be “blued” by dabbing Prus-

sian blue oil-paint on the glass, over the shadow portions; or by printing through several thicknesses of tissue-paper or ground-glass, and if this does not harmonize the contrasts sufficiently, yellow ochre or Indian red pigment mixed with a little glycerine may be applied directly over the thin parts of the negative. Should the negative print quickly, without sufficient roundness and brilliancy, the plate lacks density (is underdeveloped), in which case the opacity may be increased throughout by intensifying with mercury bichloride. Should the negative print slowly, without sufficient roundness and gradations, but with full detail in the shadows, the lighting of the subject was too flat; or the plate was overexposed and overdeveloped; or an unsuitable printing-paper was used. The printing-process may be varied for this class of negative, using a paper with a short range of tones; or the opacity of the negative may be lessened throughout with red prussiate reducer. If the lighting was at fault, the cast-shadows will be very faint or may not show at all and the highlights will lack sharpness. Should the negative print quickly, without sufficient contrast, but with full detail in the shadows, it should be intensified. The plate was probably overexposed, but underdeveloped; or a developing-solution was used which developed detail more rapidly than contrast (a soft-working developer, as metol or weak pyro).

Negative-defects other than these enumerated, and of very great importance are, stains, spots, streaks, scratches, abrasions, fog, blisters, frilling, frosty, crystalline appearance; opalescent appearance; greasiness and finger-markings.

Stains may be of two classes—those produced as a result of chemical manipulation, and those due to general carelessness after the negative is made. Stains due to the latter cause are rarely treated successfully, although by placing in an acid clearing-bath of one ounce nitric acid, C.P., to the gallon of water, the stain is sometimes removed. If this treatment does not effect a cure, a ten-percent solution of oxalic acid may be applied to the stain, rubbing it well with a tuft of cotton; or the plate may be immersed in a solution of one ounce of ammonium hydrosulphate to eight ounces of water; or it may be bathed in a dilute solution of potassium permanganate (about  $\frac{1}{2}$  dram of a



saturated solution of potassium permanganate to 8 ounces of water) and afterward cleared in an acid-hypo fixing-bath (the regular acid-alum fixing-bath for plates); or, as a last resort, one may apply alcohol by means of a tuft of cotton, rubbing down the gelatine film, and with it the stain; or an artist's rubber eraser may be employed for the same purpose, to rub away the stain; or the film may be rubbed down with fine emery powder and sweet oil.

Iridescent stains, which are due to old plates or to forcing the development of an underexposed plate, may be treated also as in the above. Silver-stains which are caused by the printing-paper sticking to the plate, during proofing or printing the picture, may be removed by first getting rid of the paper, and rubbing it while under water with the ball of the finger. It is now placed in a solution of water, four ounces; iodine, forty grains, and enough potassium iodide just to dissolve the iodine; when completely dissolved, hypo is added, a crystal at a time, until the solution is rendered colorless. The stain is gently rubbed, while in the solution, with a tuft of cotton, until removed. If the stain is general throughout the negative and of a greenish-yellow or brownish appearance, this is due to impure sodium sulphite; a strongly alkaline sulphite, or a lack of sulphite in the developing-solution (sodium sulphite should be neutralized before it is incorporated in the developer). This general discoloration may be caused also by impure water, or by washing the negative too long following developing and before fixing, or by an old, plain hypo-bath, or an acid-hypo-bath that is spent or discolored, or by impure or dirty washing-water. From whatever cause—excepting the deep orange stain due to the absence of sulphite in the developer—the negative may be successfully treated by immersing it in the acid clearing-bath previously mentioned, or in one made up as follows: Hot water, sixteen ounces; pulverized, common alum, one-half ounce; iron sulphate, one and one-half ounces; and sulphuric acid, one dram.

Spots may also be divided into two classes—opaque spots and transparent or semi-transparent spots. The opaque spots may be caused by iron in the developing-solution; or by dry pyro; or by metallic particles falling on the wet plate; or by alkaline chemical particles; or by water striking the dryplate before being placed in the developer. The plate carrying these defects may be placed into a dilute solution of sulphuric acid (2 drams to 10 ounces of water) after the final washing and before setting away to dry. This will usually remove such spots excepting

water-spots, which must be reduced locally or etched from the film. The transparent and semi-transparent spots may be caused by air in the water, causing air-bells to form on the film; by dust-particles adhering to the dryplate before or during exposure; also by acid or hypo-solutions or potassium bromide falling on the dry negative before development. Prevention here is all-important, as the cure is a mechanical one and these transparent spots must be filled by brush and pigment or pencil.

Streaks may be caused by uneven development; by developing a plate film-down in the tray: by local reduction or intensification, and by exposing the plate to the air too much while developing. These present great difficulties and must be worked-up by hand with the exception of those streaks due to oxidation of the developer on the film while in the air, which latter may usually be eliminated by immersing the plate in the acid clearing-bath.

The causes of scratches and abrasion-markings are plain, and no comment is necessary other than a word of caution about packing and storing exposed plates. These should be placed glass side to glass side and film to film, separating them by means of a paper mask or separator; or the package of plates (not over six in number) may be securely and tightly wrapped in plain, black wrapping-paper. Regarding the packing of plates, one should not allow them to come in contact with greasy or dirty paper, nor paper that has been printed, as newspaper. One should also be very careful not to touch the film nor the glass side of the plate with the fingers, nor to replace them in the storage-box glass side to film. By exercising care in this respect, one need have no trouble with those mysterious markings, finger-imprints, lettering, etc., which develop in the plate from no seeming cause, whatever. If the finger-markings are the fault of the photographer, they will be opaque, and if the fault of the packer they will be more or less transparent.

Blisters and frilling are caused mainly through softening of the emulsion and great difference in the temperatures of the various solutions and baths, particularly the difference in temperature of the developing-solution and the fixing-bath. The temperature of all solutions should be uniform. These defects are mainly hot-weather troubles, and are not likely to occur in the colder months. These faults may be removed or at least greatly lessened by soaking in alcohol after the final wash; or by bathing in strong salt and water, and then sponging off with clear water, before drying.

Frosty, crystalline appearance of the negative



A BIG FIRE

ALEXANDER MURRAY

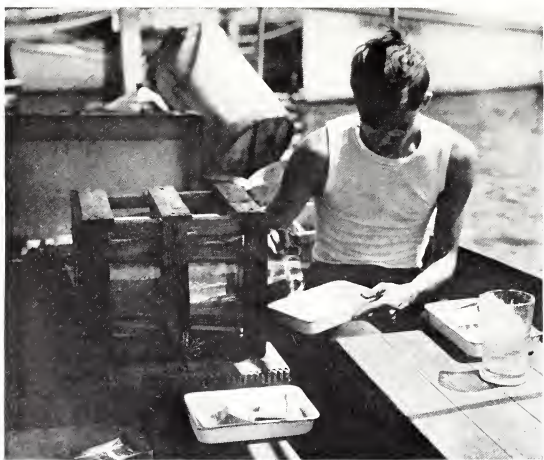
is due to insufficient washing of the negative and may be eliminated by sponging with a very dilute solution of sodium carbonate and water. Greasy substances also may be removed in the same manner. The opalescent appearance of a negative may be caused by a fresh and very strong acid-alum fixing-bath; or by immersing the plate in the acid-clearing-bath after fixing and before all the hypo is washed from the film. Fortunately, these defects do not greatly affect the printing-quality of the negative, for their cure is doubtful. Treating with ammonium hydrosulphuret may partially remove it, but it is best to leave the negative as it is.

A chapter could be devoted to fog in its many forms; but as this article is already longer than intended, it must be left for this time with but one statement. If the fog is of chemical origin, a slight reduction with potassium permanganate will effect a cure. If it is a light fog, there is little hope for it.

If the negative possesses stains, streaks or defects of a serious nature, and removal is likely to imperil the safety of the film, one may make a transparency — same size — using a screen which will neutralize the color of the obstruction. Other defects can be corrected on a properly-made transparency. If one has worked

right, the new negative should be satisfactory in every way.

The statement made at the beginning of this article — be mindful of the little things — will bear repeating; and the first great care of the workman should be to see that the place selected (developing-room) to carry on the work is clean; also that every precaution is taken to ensure against contamination and outside disturbances, such as dirt, foreign matter, etc., from interfering with the proper working of chemicals and plates. Floors should be swept often, and any solutions spilled on the floor or benches should be mopped up at once and not left to crystallize. Trays and graduates must be kept clean, both inside and outside, and to rid them of chemical dirt they may be cleansed in the acid clearing-bath. A careful workman will rinse out all stock-bottles containing solutions and see that they are properly stoppered after using. He will leave all utensils clean, trays face down and graduates suspended by their base or left inverted to drain when not in actual use. Everything upon completion of development will be left in order. He will have a system, a time and place for everything, and everything in its place. He will be methodical, guarding against mistakes, thus avoiding worry. In short he will be a master workman.



THE WHOLE EQUIPMENT READY FOR PACKING  
WASHING PRINTS ABOARD THE QUERIDA II  
ALFRED F. LOOMIS



# Photographic Work on a 25-Foot Motor-Boat

ALFRED F. LOOMIS

THE chief difficulty in touring with a camera is to get satisfactory darkroom-work done, and to get it done when one wants it. Travelers often save all their films to be developed when they return home, but in doing this they lose the opportunity to profit by their mistakes, and expose their entire set in an entirely haphazard way.

In taking an extended trip in a motor-boat recently along the Atlantic seaboard to Florida, in which photography was to play an important part, I decided that I would have to be independent of professional photographers, and so set about selecting an equipment which would meet every need, and a container for it which would stand the weather and protect its contents from the vibration and rolling of the boat. Economy of space was another item, so I first reduced my equipment-list to the minimum, and then, when the materials were all assembled, I arranged and rearranged them on a table until I had them in their most compact form, after which I took a ruler and measured around them to ascertain what would be the inside dimensions of my proposed box. A carpenter was appealed to and he agreed to make me a chest of cypress, measuring, inside,  $32\frac{1}{4} \times 18 \times 15$  inches high, for \$10.

The chest, when completed, much resembled a tool-box of ample proportions. Interiorly it was divided into two compartments measuring  $17\frac{3}{4} \times 18$  inches and  $13\frac{3}{4} \times 18$  inches. The larger of these spaces accommodated a  $5 \times 7$  view-camera in its case, printing-frames, graduates and the like, and suspended in it was a tray for used and unused  $4 \times 5$  plates; for although my view-camera was a  $5 \times 7$ , I intended with the aid of an extra back to use the smaller plates, and my Graflex was also a  $4 \times 5$ .

The smaller compartment, separated from the main one by a  $\frac{3}{4}$ -inch partition, was itself divided into two parts. A drawer at the bottom, to which access was obtained from the outside of the box, was fashioned to hold, separated from each other as eggs are in a carton, the bottles containing my entire stock of chemicals, while above it was a bin capable of holding thirty pounds of hypo and so constructed as to render spilling of this troublesome salt over my other equipment impossible. This bin did not extend quite to the top of the chest but was covered over, accessibility to its contents being achieved by a trap-door, leaving above it space

for four  $5 \times 8$  trays, a print-trimmer and various odds and ends. Held in place by removable cleats in the cover of the chest were blotters and squeegee-boards, while my folded tripod also fitted into this space, out of the way, and self-secured by the points in its legs.

The bottles I used were all of four-ounce capacity, some wide-mouthed and some not, according to the nature of their contents, and where a large amount of some component of my developer was necessary, three or four bottles were used to hold it. That the carpenter did a good job on the tray for these bottles is shown by the fact that, although the little boat was subjected to some violent pitching and tossing in the course of the trip, not a bottle was broken or its contents spilled.

At the commencement of the trip I was in some doubt as to the feasibility of using the six-foot cabin of a 25-foot motor-boat for a darkroom, but experience soon proved to me that, except in the matter of ample room to move around in, it could not be improved upon. Development was usually done at night, as the hours of daylight were devoted to operating the boat. I employed the tank method of development altogether, and usually used a 2-to-50 solution of Edinol-Hydro, this strength being weakened as our cruise brought us into the warm waters of Florida. In purchasing my tanks I was agreeably surprised to find that the Premo film-pack tank is just large enough to permit the use of the rack of the Eastman plate-tank in it. When I dropped my plate-tank overboard one fine day, I appreciated this thoughtfulness (?) of the manufacturers.

On exceptionally bright moonlight nights I was obliged to block the portholes of the cabin with opaque paper, but quick and careful handling of my plates was, for the most part, sufficient to ensure their freedom from fog. For a darkroom lamp I used a 6-volt 16 c. p. light at first, suitably screened with Virida papers, obtaining my current from the ignition-batteries; but as this diminutive light ate up the batteries almost as fast as I could buy them, I quit using it and stopped development at the expiration of a certain number of minutes. By this method, and because I occasionally fell asleep during the process, my plates were often overdeveloped, but a reducer saved them.

At first I worked on printing-out paper, but finding this paper more susceptible to overstrong



A LOCK IN THE RARITAN CANAL  
 LOWERING QUERIDA II INTO THE WATER  
 QUERIDA II IN JACKSONVILLE, FLA.  
 ALFRED F. LOOMIS





solutions and chemical uncleannesses, which were bound to creep in, I worked with gaslight paper exclusively. Gaslight was not the light for me, however; not with daylight so abundant and convenient to use. To prepare my cabin darkroom for work with developing-paper, I blocked up all the ports but one with opaque paper and covered this one with a red paper which gave me a splendid working-light. Then for printing I merely opened this port and held my frame up to the light, close for dense negatives and at a distance for thin ones.

Of course tap water was out of the question, but many people before me have discovered that salt water will remove hypo, so for washing plates and films I merely suspended them in their little cages over the side of the boat and let the tide do the rest, finally rinsing out the salt with two or three changes of fresh water, and a gentle massage with wet absorbent cotton. Films washed in this way did not respond as did the plates; for the center of each film, where it touched the wall of the rack, never received sufficient rinsing, and so was marred by a slight stain, which, however, rarely printed through. For the first washing of prints I placed them in a little wicker-wire basket, picked up in the kitchen-hardware department of a ten-cent store.

As my finished work was intended for publication, I at first obliged the editor by using a glossy paper, drying my prints on ferrotype boards; but I was converted to semigloss paper, which gives a nice finish when dried face up on blotters, by an experience I had in hastening the drying-process of the other paper. I tried to combine this process with that of cooking the cruiser's staff of life — bacon — over the same stove at the same moment. Whatever bacon grease spattered out of the pan found a safe resting-place on my prints, and those of them which didn't stick fast to the boards were hopelessly spotted.

In the course of the cruise which carried me down many degrees of latitude I was constantly forced to vary my time of exposure. Thus, in New York harbor in November, a focal-plane exposure of  $\frac{1}{50}$  second with an F/6.8 lens was not quite enough, while in Charleston a third of that exposure was too much, and in Florida in January a light object was well taken at  $\frac{1}{4000}$  second. Working on the water almost altogether, however, my judgment was somewhat distorted, for I found myself underexposing quite frequently on land.

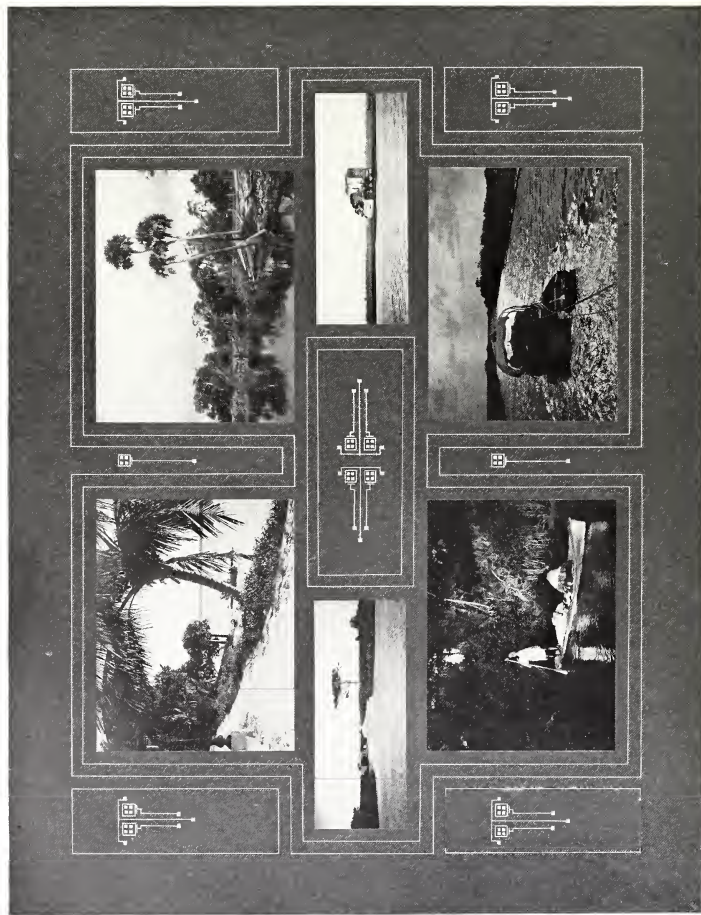
By the end of the trip I had learned a host of things which I must and must not do in the making of a picture. For instance, when developing with warm water I found it necessary

to remove the little pasters which secure each film in a pack to its black paper backing shortly after development had started. If I did not do this, I was likely to find undeveloped streaks in the film, occasioned by the paster's floating loose and masking the film. If I suspended a plate-basket over the side, with the coated side of the end plates out, I was likely to find marks on them left by too inquisitive fishes. When I hung my films in the cockpit to dry, I had to sleep with one ear awake for the first drops



THE CYPRESS CHEST INSTALLED

of the rain, which almost invariably fell on developing-nights. I had to give up the convenient alum as a hardener because it did not wash out as readily as the hypo and so left a white mark on my plates. I had always to warn the skipper not to kick over my plate-rack when he sleepily arose in the morning. In fact, when I review the number of things which could and sometimes did happen to a batch of negatives, I wonder that I was at all able to come home with three or four hundred fairly successful plates; but in spite of all the little inconveniences, I will match my cabin darkroom and its accessories against any dilatory amateur-professional photographer on the Atlantic seaboard, for by doing the work myself I had only myself to blame for faulty work, and I had the work done when and as I wanted it.



# FLORIDA-SCENES

Left to right : " On Useppa Island ; " " Along the Caloosahatchee River ; " " Western Exit from Lake Okeechobee ; " " Old Spanish Fort, Matanzas Inlet ; " " Seminole Indians on New River ; " " Plying Day on the Caloosahatchee ; "

ALFRED F. LOOMIS

# The Non-Screen Ortho Plate

E. J. WALL, F.R.P.S.

**T**O understand thoroughly the action of this particular class of plate, which has of late years come prominently to the front, one must start at the very beginning.

Dryplates are coated with an emulsion of bromide and iodide of silver and dried, and to appreciate exactly what their surface is we must, first of all, consider the liquid emulsion. This is a suspension of particles or grains of the silver salt floating in a solution of gelatine. Every particle is surrounded by, and probably permeated, too, by the solution of gelatine. When such a mixture is coated on glass, it first sets to a jelly and then dries, losing nearly all its water, the result being a firm, even film of silver halide grains held together by the gelatine. It is obvious that the outer surface of every grain must be gelatine, and the outer surface of the plate gelatine, also. This is an important factor, because if such a state of things did not exist we could not have the non-screen, non-filter or anti-screen plate. Further than that, although it does not follow necessarily that it applies to all plates, it has been proved that the coarsest particles of silver halide, which are the most sensitive, settle down on to the glass; so that if a section were made through the plate, one would have, first the glass, then a layer rich in coarse silver grains and poor in gelatine, and above, the successive layers of grains becoming

We must now turn our attention to the sensitiveness of the silver salts to colors, and the most satisfactory way to deal with this is to take some standard scale of colors and see what their action is on the plate. The universal standard is, of course, the spectrum, and if produced under given conditions, there can be no quibble as to exactly what each color is, as there must be if one uses a chart of pigments. On the other hand, a chart is very often more convincing to the lay mind, but only because the spectrum is not so well known as it ought to be. If you know what the action of the spectrum on an emulsion is, you can at once tell fairly correctly what the action of any natural color will be, provided that you bear in mind that we never have pure colors in nature, all being diluted with white or saddened with black in the case of pigments.

Fig. 1 represents a normal spectrum with the wave-lengths and Fraunhofer lines and the colors. Fig. 2 shows how the eye sees these colors. On the right it will be seen that the figure is divided into five equal parts, each representing 20, so that the total luminosity at the highest point of the curve is 100. To find, therefore, the visual luminosity of any color, one has merely to draw straight lines from these points and measure the height of any part of the curve.

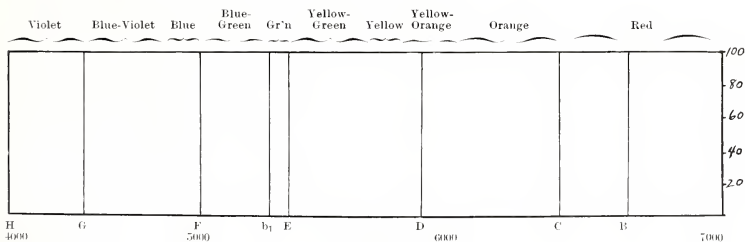


FIGURE 1

finer and finer as one receded from the glass, until the uppermost layer would be rich in gelatine and poor in silver. This assumes that the layers are of infinite thinness, and gives one a fair conception of the sensitive film of a rapid plate.

In Fig. 3 is shown the sensitiveness of an ordinary (non-color-sensitive) plate, and on comparing these two latter diagrams it will be seen that those colors which the eye sees are not seen at all by the plate—in fact, they appear black to the plate, as shown in the diagram.

In 1873 H. W. Vogel, of Berlin, discovered that, by the addition of the so-called aniline dyes to an emulsion, it was possible to render it color-sensitive or, in other words, to enable it to see the yellows and greens to which before it was entirely blind. It is not worth while to

now see green, yellow-green and yellow as well as the violet and blue.

It would have been possible to make all the plates write their own curve in a spectrograph — and I have a great many negatives of this kind — but to those who are not familiar with the



FIGURE 2

trace the evolution of this discovery through its various stages, but we may just as well outline briefly the method adopted to make an emulsion color-sensitive.

An emulsion is made, as every one knows, by adding silver nitrate to a mixture of a bromide and an iodide in gelatine, and either to the former or the latter is added before mixing a small quantity of a dye, called erythrosin. When the two solutions are mixed, we have the silver halides precipitated in the presence of the dye, and this stains the silver halide itself. I used the word "stain" for lack of a better one, for the truth is that we do not know exactly what happens. We do not know, for instance, whether we obtain a definite chemical of erythrosin-silver-bromide, or whether we have merely a mechanical mixture, or what is called a solid solution —

spectrum the results would necessitate a lot of explanation which might only confuse the issue. But I might add that all the figures are drawn absolutely to scale from the mean of numerous measurements, and on the right in each case will be seen our numerical scale.

In Figs. 4 and 5 will be noticed a peculiar dip or lack of sensitiveness between  $b_1$  and F; that is, in the blue-green. This is characteristic of all emulsions sensitized with erythrosin and is to be found on all commercial ortho or iso plates.

It is obvious from Fig. 4 that, while the plate now sees greenish yellow and yellow, as well as violet and blue, it still sees the latter colors as the more brilliant, so that with such a plate and short exposures the difference in color-rendering is hardly noticeable. To correct this prepon-



FIGURE 3

that is a solution of the erythrosin by the silver bromide. It really does not matter much so far as results go — the addition of this dye confers color-sensitiveness on the silver salt.

Fig. 4 shows the action of a spectrum on such an emulsion, and it will be seen at once that it

derating action of the blue rays, a yellow screen, color- or ray-filter, is generally interposed somewhere between the object and the plate, because yellow cuts out or absorbs the violet and blue.

It may be of interest, possibly, to note that this absorbent action of a yellow screen was

recognized long before a color-sensitive plate was known, having been used by Becquerel in his researches on Seebeck's process of heliochromy or photography in natural colors about 1850.

The action of the yellow filter — to put it into the very plainest language — is to absorb, or

Now let us try to see what takes place if we incorporate our yellow filter in the emulsion. From our opening notes it can be deduced that each grain of sensitive salt can be more or less stained, and its envelope of gelatine must be, consequently the violet and blue light cannot



FIGURE 4

make black, the violet and blue, and if we make a color look more or less black to the plate, we know that it is reproduced as varying shades of black. It is as well to emphasize the fact that no color-sensitive plate, no matter how made, can reproduce colors in correct visual luminosity, like Fig. 1, in fact, without such a mechanical damper.

This necessitates carrying about a separate color-filter, and it naturally occurred to some one to put the filter in the plate. Actually this was first done by Albert, of Munich, with his collodion emulsion about 1888; but Léon Vidal, of Paris, was the first, I believe, to suggest the use of picric acid — a strong yellow filter — in the gelatine emulsion. He was followed by P. C. Duchochois in 1895; but the disadvantage of picric acid is that it is so tenaciously held

reach the silver grain and cannot act, therefore there must be better color-rendering. Every thin skin of gelatine surrounding a silver grain, being stained, acts as a color-filter.

Fig. 5 shows the result, and it is almost unnecessary to say much in explanation. In Fig. 4 the ratio of blue sensitiveness to yellow sensitiveness was as 12 to 1; in Fig. 5 the ratio is about 3.5 to 1. There is one point, however, to which attention should be drawn, namely, that our diagram shows a reduction of blue sensitiveness from 100 to about 27, and it may be argued that the plate must necessarily be slower and that the correct way to draw Fig. 5 would have been to increase the yellow-green curve; but as a matter of fact the color-sensitiveness has not been increased. This little point can, however, be easily cleared up. Until within the last few



FIGURE 5

by gelatine that it is not readily removed by washing.

This principle was then entirely neglected till within the last few years, when the use of aniline dyes, that are easily washed out of the film, has been adopted by some plate-makers.

years an extremely rapid isochromatic emulsion was unknown, but recently such has become fairly common.

Before we go any further we must point out that, assuming that the emulsion has an initial speed of 100 Hurter & Driffield, the yellow sensi-



tiveness would be approximately 8; if you increase the speed to 400, the yellow sensitiveness becomes 32. Now if you cut down the blue speed by a yellow filter, whether that is without or within the film, the yellow sensitiveness remains the same, though apparently it is increased. Actually it is not; it is merely the ratio of blue sensitiveness that is decreased. The production of non-filter plates of the present-day speed is simply due to the general advance in emulsion-making that has taken place all along the line. Carrying this to its logical conclusion it is obvious that, could we increase the blue speed 1000 fold and then reduce this by a yellow filter, we might hope to obtain a curve somewhat more akin to our visual luminosity curve.

With regard to the practical application of these plates, not much can be said that is not fairly obvious from the above. It would be as well, however, to point out one particular fea-

measurement, owing to the great difficulty of measuring the density of diffused media. It may be done in differential photometers by simply covering both sources with a strongly-diffusing medium, though even in this case care must be taken to see that the density is measured throughout the region of sensitiveness of the plate—a very difficult task. One of the best ways to measure the opacity is to expose another plate of known inertia underneath the plate in the exposure-machine, and to measure its apparent inertia, calculating from that the actinic light absorbed by the plate to be measured." If, therefore, absorption of blue-violet light is the criterion of latitude, and it is, the screened plate must possess greater latitude. Almost any one can try it for himself.

The more nearly we can approach the curve of visual luminosity, Fig. 2, the better must be our results. It is plain, therefore, that these



FIGURE 6



FIGURE 7



FIGURE 8

ture of this class of plate, which, so far as I am aware, has not hitherto been recognized. And to explain this, we must again resort to our Fig. 4. Let us assume that the curve in the blue is the maximum obtainable. Obviously, then, with longer exposure, this will begin to flatten through overexposure, and the yellow curve rise. Therefore there ought to be more latitude of exposure in an iso plate than in an ordinary plate; and obviously, then, if you take one of these emulsion-screened plates, there ought to be more latitude still, and there is. This can be proved theoretically and practically. For the former test it is enough to quote Sheppard and Mees ("Investigations on the Theory of the Photographic Process," page 291). "In order to measure the latitude it is, therefore, necessary only to measure the opacity of the unexposed plate to blue-violet light. It is necessary to be very careful in making this

plates are a big step in advance and applicable to every subject in which there is color. Every subject, therefore, will be rendered more correctly by these plates, except a black and white one, and here we shall see no improvement because neither black nor white is a color—the former is the negation of color and light, and the latter the sum of all colors.

Obviously, then, portraiture, landscape, pictures, flowers, etc., must be improved in rendering, and probably the greater difference will be noticed in landscape-work, wherein there is so much green and yellow. Here, too—because they allow of fuller exposures—the characteristic gap in the green will be filled up.

You cannot obtain by the use of these plates absolutely correct color-values—in the first place, they do not possess red sensitiveness, and only a color-worker knows how much red there is in nature—and, secondly, the absorption of a



JAPANESE ARCHITECTURE

MRS. C. B. FLETCHER

correct luminosity-screen with an iso emulsion would increase the exposure from 12 to 20 times; and great as have been the advances in emulsion-making of recent years, we have not yet reached that stage which will allow us to increase the exposure 12 to 20 times and yet get the total speed some of these plates show.

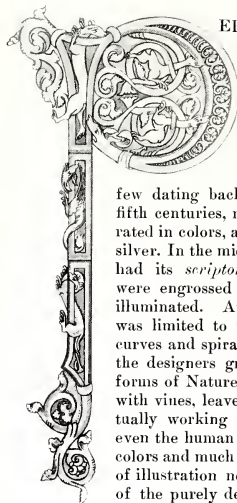
What these plates will do, however, is shown by the accompanying reproductions of Von Hübl's well-known chart. It consists of patches of litho-ink colors, yellow (*gelb*), green (*grün*), blue (*blau*) and red (*roth*), of equal saturation and purity, which are symmetrically arranged on a circle, formed by bending the spectrum into a circle (*symmetrisch im Farbenkreis liegende Farbenstoffe von gleicher Sättigung und Reinheit*). The tinted border represents the amount of black in each ink, therefore it ought to be impossible to reproduce any one of them

lighter than this border; the outside border is white paper. Fig. 6 is the result on an ordinary plate, Fig. 7 that on an iso- or orthochromatic plate, and Fig. 8 that with a screened plate. These speak for themselves.

Commercial work, in which absolute color-rendering is essential, will continue to be done with panchromatic plates and a correct color-luminosity screen; but these non-screen ortho plates meet a definite demand for subjects in which yellow and green sensitiveness is of prime importance. Moreover, by their rapidity and the elimination of the usual color-screen, to be used over the lens, they will appeal to many as a positive convenience, particularly to the professional who does view-work and appreciates a simple but efficient outfit, and also to the amateur who desires to reduce photography to its simplest terms.

# The Art of Book-Illustrating

CHARLES S. OLCOTT



ERHAPS it is not generally known that the art of book illustration is older than the art of printing by at least a thousand years. The museums and libraries of Europe possess thousands of valuable parchments, a

few dating back as far as the fourth and fifth centuries, many of them richly decorated in colors, and lustrous with gold and silver. In the middle ages every monastery had its *scriptorium* where manuscripts were engrossed by hand and brilliantly illuminated. At first the ornamentation was limited to rectangular forms; later, curves and spirals were introduced, and as the designers gradually grew bolder, the forms of Nature were imitated, beginning with vines, leaves and flowers, and eventually working up to birds, animals and even the human figure. But though vivid colors and much gold were used, this kind of illustration never passed the stage of the purely decorative. The written page was illuminated, but there

was no attempt to illuminate the thought of the writer.

A new era came with the introduction of wood engraving, the earliest specimens of which are dated in the first quarter of the fifteenth century — several decades before the invention of movable metal types, which marked the real beginning of the art of printing. The two new arts flourished side by side, the work of the printer giving wider scope to the efforts of the engraver. The possibilities of the art of engraving began to attract the attention of men like Raphael and Rubens, to whose influence it owed much of its development. Book-illustration became no longer merely decorative but was used as an expression of thought and imagination, designed to assist and supplement or at least to accompany the written thought of the author. Sometimes the order was reversed and the book was written to accompany the illustrations.

It is a curious fact that the "Pickwick Papers" owe their origin to the desire on the part of a publisher to have Dickens write something to "go with Seymour's pictures."

This artist was a sportsman and the scheme was to invent a "Nimrod Club" which was to get into all sorts of difficulties and thus give Seymour a chance to display his talent for humorous drawing. Dickens, however, had his own ideas. He, too, had humorous talents and thought he could display them better through Mr. Pickwick; so he compromised, accepting the club idea, but changing its character and putting in Mr. Winkle as a representative Nimrod for the special benefit of the artist. The latter, in his turn, helped make Mr. Pickwick a real personage by determining his physical characteristics. The first sketch represented him as a tall, thin man, but one of the publishers suggested instead the figure of a friend of his, "a fat old beau who would wear, in spite of the ladies' protests, drab tights and black gaiters." Accordingly Seymour made his first picture of the Club, standing the immortal Pickwick on a chair, and giving him the rotund appearance by which he has ever since been recognized.

When Seymour died, many draughtsmen applied for the vacancy, among them Thackeray



THE PICKWICK CLUB

The drawing by Seymour that fixed the physical characteristics of Mr. Pickwick

and John Leech, the famous illustrator of the *London Punch*. The successful applicant was Hablot K. Browne, a young man who, under the sobriquet "Phiz," served Dickens faithfully for twenty-three years. Many people speak of the Cruikshank illustrations of Dickens's works as if all of his writings were illustrated by that artist. As a matter of fact, Cruikshank furnished the pictures for only two books, "Sketches by Boz" and "Oliver Twist." He was older than Dickens and famous when the latter was only a beginner, and he showed an unmistakable tendency to expect that the books should be modeled to fit his drawings. Of course Dickens could never consent to that, and he found in Browne a much more tractable assistant. This was fortunate, for Dickens expected much. He would rush in, hastily read a few pages, then say, "Now you must illustrate that," and hurry away, leaving the artist no time to ask questions. The latter could not know what a character was to be like, for the books were published in monthly parts, and had to be illustrated as the writing progressed. In his efforts to draw Mr. Dombey, Browne submitted twenty-nine sketches before he successfully caught the author's conception.

Thackeray felt the need of illustrations more even than Dickens, and most of them he furnished himself. He scarcely ever wrote a letter that he did not sketch something on the margin to amplify his thought. He was a poor draughtsman. His drawings would scarcely pass muster to-day even in the comic supplements of the Sunday newspapers. And yet no one would want an edition of Thackeray's writings without them, for we have a feeling that the author is employing both pen and pencil to express his humorous conceptions. It is the humor, really, that saves these pictures, and the same may be said of the work of "Phiz" and Cruikshank. As caricatures they delight us and add to our enjoyment of the author's fun; but when the humor is lacking, the bad drawing stares us in the face and we feel a sense of resentment that they have spoiled the word pictures of the author.

The book illustrators of this period were severely handicapped by the difficulties of reproducing their work. They were practically limited to the line engraving, on wood or steel or copper. There was no use in painting pictures of great beauty and artistic value, for these could not be transferred to the printed



VENUS PREPARING THE ARMOR OF MARS  
A characteristic drawing by W. M. Thackeray

page except by an extremely skilful engraver, and then only at a prohibitory cost. The modern use of photographic processes, resulting in the halftones and photogravures of to-day, has opened a new field to the artist. His hands are now free. He may work with pen, with pencil, or with brush, and the camera will faithfully reproduce his picture. The result is that the original decorative idea and the later illustrative theory are now combined. The modern book illustration must be beautiful and artistic while at the same time it supplements and explains the text. The illustrator of to-day must give careful study to backgrounds and costumes. He cannot dispense with them any more than the modern theatrical manager can go back to the style of Shakespeare's time and produce his plays without scenery. The story must be presented to the eye with artistic taste as well as with truth.

While photography has thus come to the aid of the artist, immeasurably widening the field of his work by enabling him to make adequate reproductions, it has at the same time stepped to his side as an original producer, dividing the enlarged field with him. For certain classes of book illustration, the actual photograph is preferable to the artist's drawing. In books of travel, for instance, where it is desirable to





ULLSWATER

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CHARLES S. OLCOTT

supplement the text with views of the scenes described, photography serves an important purpose. In a recent book on geometry, instead of the customary diagrams, photographs of church windows, carved woodwork and various architectural forms have been utilized, to show not only the bare geometrical outlines but also their practical uses in the arts. Some late books on natural history, particularly those of Mr. Dugmore, have introduced really wonderful photographs of wild animals in their native environment. Astronomy has seized upon photographs to reveal to the human eye what it cannot see without a telescope, and in a thousand ways the camera is being made to serve the purposes of science.

One of the latest and most interesting uses of photography is its application to the illustration of books of poetry and fiction, two subjects heretofore left by common consent to the illustrator. It is not claimed that all books can be so treated. Some lend themselves to the photographer's art and some do not. The man with the camera will never supersede the illustrator. He will only seize upon those subjects, like the

poems of Wordsworth, which are appropriate to his own medium of expression.

Wordsworth was preëminently the poet of Nature. He lived his life among the hills and in sight of the picturesque lakes of Westmoreland. He composed his verses in the open air, walking about over the fields, where his favorite subjects were constantly making an impression upon his very soul. The visions of mountains and valleys, brooks and waterfalls, lakes and rivers, villages and country lanes, sheep and cattle, farmers and shepherds, were ever before him. They became a part of his nature and he sung them into his poetry from an overflowing heart. In this same country where Wordsworth lived there dwells to-day a man of artistic temperament who has read his Wordsworth through and through, who walks over the same paths, sees the same beauties, and loves them all with the same poetic passion. He is an expert with the camera and for many years it has been the dream of his life to interpret the spirit of Wordsworth's poetry. He will spend days at a time tramping over the country with heavy camera and tripod, seeking the most attractive point of





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THOREAU'S COVE, WALDEN POND  
EMERSON'S HOUSE, CONCORD, MASS.  
CHARLES S. OLCOTT





THE BRIG O'DOON, AYRSHIRE, SCOTLAND

CHARLES S. OLCOTT

(Where Tam O'Shanter escaped the witches)

view and the most favorable conditions of light and shade, to illustrate some favorite passage. In the photograph here reproduced, entitled "A Lonely Valley," this artist takes you into the very atmosphere of Wordsworth's "Excursion,"

" 'Nay,' the old Man said,  
The fragrant air its coolness still retains;  
The herds and flocks are yet abroad to crop  
The dewy grass; you cannot leave us now,  
We must not part at this inviting hour.' "

The picture itself is a work of art, suggesting the canvases of Mauve, while at the same time it seems to be a part of Wordsworth's poetry.

When the poet laments that

" Nature ne'er could find the way  
Into the heart of Peter Bell,"

and pictures what seems to himself an inconceivable mental attitude in Peter —

" A primrose by the river's brim  
A yellow primrose was to him  
And it was nothing more,"

this photographer goes to the banks of the river near his home and makes a picture of the pretty little primrose that goes straight to your heart.

Some years ago an American enthusiast took

up his residence in Concord, Mass., remaining five years, that he might visit the haunts of Henry D. Thoreau and make photographs of Nature in her varying moods as described by the famous naturalist in his Journal. He made his pictures in spring, summer, autumn and winter, and in all kinds of weather. The result was that under the inspiration of Thoreau he was able to reproduce the very phases of Nature which that profound philosopher had observed in his days of solitude.

The experiences of these men reveal the secret of success in the use of photography in book illustration. One must be an enthusiastic lover of the book to be illustrated and able to place himself to a large extent in the same attitude of mind toward his subject as the author himself. He must live for a time in the environment of the story. He must be willing to travel long distances, if need be, and to incur real hardships to find the right scenes and the correct point of view. There is always one place from which the picture will look better than from any other. The photographer must find this spot and then compose his picture with the sympathetic feeling of the author and the instinct of a born artist. The photographer's object is to bring



A LONELY VALLEY

An illustration for Wordsworth by Charles E. Wainley

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MELROSE ABBEY

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CHARLES S. OLCOTT

the reader into the atmosphere of the story. *Something* suggested its scenery to the writer. It may have been some recollections of childhood, as was the case with many of the novels of George Eliot. It may have been the natural beauty of his own country, as in the case of Wordsworth and of Sir Walter Scott. It may have been fond memories of visits to foreign lands, as in some of the books of Mrs. Humphry Ward. The photographer's business is to learn, if possible, what was in the author's mind to suggest his backgrounds and then to search out those scenes.

No other author ever handled his backgrounds with such consummate skill as did Sir Walter Scott. In the last year but one of his life, realizing the interest of the public in the real scenes of his poems, he engaged J. M. W. Turner to make twenty-four drawings of these places and later to make similar pictures for the miscellaneous prose works. Scott's friend, James Skene, had previously done much work of this kind under the novelist's direction, and Skene undertook to accompany Turner in the search after subjects. Scott during his lifetime traveled many miles on horseback in quest of what is now known as local color. To follow in his footsteps and find the scenery which he loved is to know the Poems and the Waverley Novels as they were never known before. But to convey all this to the reader one must not merely photograph houses and scenery; he must catch the spirit of Scott and render the atmosphere of

his writings. In Waverley, the hero finds himself alone after the battle of Culloden and because of the excitement of the times obliged to find a place of secret refuge. Scott sends him to a farm on the shores of Ullswater. Why? Merely because he had visited that country and found it beautiful, and the place appealed to him as an attractive temporary home for Waverley. An illustrator would doubtless draw a picture of the interior of a farmhouse with the young soldier in conversation with its inmates, and if he

chanced to be a good artist would make an attractive picture. The photographic way would be to show what impressed Scott when he decided to send Waverley to that locality. This is illustrated in the photograph of Ullswater.

Appledore recalls memories of Celia Thaxter and her beloved Isles of Shoals. One can scarcely read a page of her poems without hearing

"the sea's mysterious sound,  
The infinite murmur, solemn and profound."

The picture helps the inland reader to appreciate such a poem as "A Song of Hope," beginning

"The morning breaks, the storm is past. Behold!  
Along the west the light grows bright — the sea  
Leaps sparkling blue to catch the sunshine's gold,  
And swift before the breeze the vapors flee.

"Light cloud flocks white that troop in joyful haste  
Up and across the pure and tender sky;  
Light, laughing waves that dimple all the waste  
And break upon the rocks and hurry by!"

The author himself paints word-pictures from which the reader can reproduce the action of the story in his own mind. The illustrator sees the same picture that any other reader is expected to see and endeavors to transfer it to paper. The photographer attempts nothing of this kind. He lets the author's picture remain in the reader's mind, supplementing but not interfering with it by presenting a view of the old oak in the forest, the picturesque castle, the village street, the mountain brook or whatever it was that suggested the background of the incident. He thus seeks to create the same impression upon the reader that would be felt if



the latter were to visit the scenes himself. Many travelers will recall that when they left Melrose Abbey it was with the resolve to read the "Lay of the Last Minstrel" over again. Those who have visited the Trossachs know that the principal charm is in identifying each new scene with some familiar passage in the "Lady of the Lake," and many read the poem again that they may follow the stag-hunt or trace the course of the Fiery-Cross, thereby finding a fascination in the region that is entirely

scenes, the photographer seeks to bring something of the same feeling of interest which an actual visit would inspire.

The artistic success of this kind of illustration depends upon the man behind the camera. If he is a true artist, his medium of expression is as broad and flexible as need be. It is astonishing what variety of composition may be observed upon the ground-glass, and what effects may be secured by proper manipulation of the plates and prints. There is as much art in a lens

and sensitized plate as in pen and ink, or paint-brush and canvas. These are only the means of expression. The real art is a matter of thought and feeling. The individuality of the photographer impresses itself upon his prints just as that of the painter is revealed upon his canvas. For this reason photography now takes its place as an artistic means of illustration, not as a substitute for the pencil of the artist, but as a companion to it, performing a new service to the reader of books.

*The Printing Art.*



THE ATLANTIC FROM APPLEDORE

*Copyright, 1913, Charles S. Olcott*

missed by those not familiar with the poem. A visit to Ayr and Dumfries would be dull were it not for the memories of Robert Burns. Weimar stirs one's interest in Goethe. Lucerne reawakens the heroic legends of William Tell. Rome and Athens inspire all kinds of resolves to brush up one's ancient history, and Stratford-on-Avon gently insinuates that we might have studied our Shakespeare to better advantage. To those who cannot personally view these



STIRLING CASTLE

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## EDITORIAL

### Is a Camera-Tax Hospitality ?

THE amateurs of the Pacific Coast are very much disturbed because the concession-committee of the Panama-Pacific Exposition has granted to the concessionaire the privilege to levy a tax, not exceeding fifty cents per day, on every small hand-camera brought into the exposition-grounds by a visitor.

The California Camera Club, of San Francisco, on behalf of six thousand amateur and professional practitioners, has protested vigorously — and apparently without success — against the imposition of this tax by the exhibition-directors, on the ground that it is unwise, unjust and prejudicial, and that it is without precedent in the history of international expositions during the past twenty years. The Camera Club suggests, however, that, if cameras must be taxed, it be in favor of the larger types and tripod-equipments.

In view of the unfavorable light in which the managers of the exposition have already placed themselves — in addition to the loss of prestige caused by the decision of England and Germany to ignore the enterprise officially — it would seem expedient to propitiate the great universal public, rather than to antagonize it, as presumably nearly every visitor to the fair will carry a hand-camera. Moreover, the journey to San Francisco, except from the neighboring states, will be one of great expense — a matter which the exposition-directors might well bear in mind. It would, indeed, be a wise and a gracious thing for them to grant every visitor to the exposition the free use of his small camera; and if the spirit of hospitality is to prevail — rather than a desire to be mercenary and grasping — would it not be well to treat these visitors, who will be coming from all parts of the civilized world, as guests — members of one large brotherhood, and, as such, extend to them a degree of true hospitality? It would seem as if the opening of this great canal — the greatest engineering-feat of modern times — meant more than the mere improvement of the world's transportation-facilities.

Let the directors of the exposition be alive to their great opportunity, restrain the desire for inordinate pecuniary gain and favor a policy of liberality and goodwill, and the financial success of the enterprise is well-nigh assured.

### Criminal Carelessness

SOME bright American newspaper publisher, tired of being obliged to pay a fee of five dollars to a local photographer for every portrait of a prominent person because it bore a copyright notice, started an investigation in Washington. He soon discovered that the photographer was in the habit of placing the copyright symbol indiscriminately on all the portraits he turned out, but in many cases he neglected to comply with the law, namely, to send two prints together with the copyright fee. The said photographer faces prosecution by the federal government for violating the copyright law (fine \$100) and a criminal action by the newspaper for misrepresentation.

### Men Were Deceivers Ever

THE season is at hand when the canvassing-agent makes his annual call for subscriptions or renewals for your favorite periodicals. If he represents a reputable agency, or even if he does business on his own account, he is generally entrusted with the order and the money for the full amount. Occasionally there will be a solicitor with a defective memory or one addicted to lax business-methods, and then the subscriber waits in vain for his magazines. Hence the subscriber should trust only a canvassing-agent, or a subscription-agency, in whom he has absolute confidence; or, if he prefers, he may send the order directly to the publisher of one of the magazines composing the club-offer.

The case of a dishonest canvasser came up in the Lynn (Mass.) Municipal Court a few weeks ago. This individual had swindled about fifty persons including thirty women. He learned only too late that "Hell hath no fury like a woman scorned," for he had lured these thirty women-victims by offering real bargain-rates on the magazines — those costing \$2.00 were sacrificed at \$1.99, and those worth \$1.50 at \$1.49. Hence the success of this unscrupulous canvasser. But when, after many weeks of anxious waiting, the magazines failed to arrive, and it was discovered that the subscriptions had not been sent to the publishers, the feminine wrath broke forth. The enterprising solicitor was arrested, tried and sentenced to serve eight months in the House of Correction.

# PHOTO-ERA MONTHLY COMPETITION

*For Advanced Photographers*

Closing the last day of every month. Address all prints to PHOTO-ERA, Monthly Competition,  
383 Boylston Street, Boston, U. S. A.

## Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning pictures, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. If preferred, the winner of a first prize may have a solid silver cup, of original and artistic design, suitably engraved.

## Rules

1. This competition is free and open to any camerist desiring to enter.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Data-blanks will be sent upon request. Enclose return-postage in this letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flerible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

8. The prints winning prizes or Honorable Mention in the twelve successive competitions of every year constitute a circulating collection which will be sent for public exhibition to camera-clubs, art-clubs and educational institutions throughout the country. The only charge is prepayment of expressage to the next destination on the route-list. Guilders interested to have one of these PHOTO-ERA prize collections shown in their home-city will please communicate with the Editor of PHOTO-ERA.

## Awards — Wild-Flowers

*First Prize:* James C. Baker.

*Second Prize:* Alice F. Foster.

*Third Prize:* Fannie T. Cassidy.

*Honorable Mention:* Howard S. Adams, Alice M. Willis, O. Zernikow, Mrs. Anna M. Shurtleff, Emma K. Woods, Wm. Ludlum, Jr., Edwin A. Roberts, Mrs. C. B. Fletcher.

Special commendation is due the following contributors for meritorious work: Mrs. Charles S. Hayden, Ing. Raffaele Menochio, F. E. Bronson, Paul G. Russell, F. W. Hill, Robert B. Rockwell, Hugh Gilmore, Henry H. Hess.

## Subjects for Competition

September — "Shore-Scenes." Closes October 31.

October — "Rainy Days." Closes November 30.

November — "Christmas Cards." Closes December 31.

December — "Home-Scenes." Closes January 31.

January — "Still Life." Closes February 28.

February — "Foreign Travel." Closes March 31.

March — "Flashlights." Closes April 30.



Photo-Era Prize-Cup

In deference to the wishes of prize-winners, the publisher will give them the choice of photographic supplies to the full amount of the prize (\$10.00), or a solid silver cup of artistic and original design, suitably inscribed, as shown in the accompanying illustration.

## To Our Friends

JUST as you have consciously or unconsciously been benefited by participation in these monthly competitions, so your friends would also be spurred on to do better work and would be broadened in their appreciation of that which is best in photography — pictorial art. Tell them about these competitions, of the pleasure of rubbing elbows, so to speak, with their fellows, and of the satisfaction of winning a valuable prize strictly on the basis of relative merit. May we count upon you to "pass the word along"?

# THE ROUND ROBIN GUILD

*An Association of Beginners in Photography*

Conducted by KATHERINE BINGHAM

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free to subscribers and all regular purchasers of the magazine sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston.



CRAB-APPLE BLOSSOMS  
FANNIE T. CASSIDY

## Christmas-Cards — November Competition Closes December 31

ONCE more the season of mistletoe and holly draws near and the cool, bracing air nips us into a realization of the fact that we must be preparing our gifts for distribution by Saint Nicholas.

Fortunate, indeed, is that person who has not only resolved, with Dickens, "to honor Christmas in his heart, and try to keep it all the year," but who has also had in mind throughout the year the possibilities of his camera in connection with his holiday-giving. To him Christmas holds no terror. He can enjoy to the full

the "feel in the Christmas-air" and smile at the hurry and worry of the procrastinating multitudes.

Each phase of the shifting seasons has left with him some glimpse of its fugitive beauty to be kept and passed on at the close of the year to one of his appreciative friends.

What more acceptable gift for the friend who shared our summer-vacation than some tasteful arrangement of views that recall those pleasant days together?

One should be able to get away from the conventional "album of views." Perhaps the calendar is not much less hackneyed, but it is always a yearly necessity and something that serves as a reminder throughout the year.

There are unlimited possibilities for the exercise of ingenuity and originality in its development. If it is to be a souvenir-calendar, a leaf for each month will give a chance for twelve different prints, which number should be adequate to give a representative set of views of an outing, and yet give one a chance to select only one's most successful prints.

If the calendar is to be evolved simply as a work of art, then there are no limits to its possibilities. A familiar but always attractive form is one with four leaves, which naturally suggests development as a "four seasons" arrangement. If you are chiefly a landscapist, spring will suggest the blossoming apple-trees or some spring hillside with its blossom-strewn grass and trees in delicate leaf. Summer may be represented by some woodland-scene, or summer-stream with overhanging trees. An autumn cornfield with its witch-

like "stacks" or some winding road carpeted with brilliant leaves suggests itself for the third leaf, while the ice-coated stream or snow-laden evergreens complete the cycle of the year.

The country-life of your vicinity may also be cleverly represented. We who live among the New England hills have endless material at hand in the farm-life of the hill-country: the sugar-making or spring-plowing; the hay-making; the potato-digging, or corn-harvesting, and the wood-cutting or logging of the winter.

If the friend be fond of sports, then choose that subject and remind him of the spring fishing-trip, of the summer's golf or tennis, or of the auto or canoe trip, of the autumn hunt in the Maine woods and of the winter's coasting, snow-shoeing or ski-ing.

If you are an adept in flower-work, then you have unlimited material at hand. Loving nature in her wild state, you will choose the growing flowers of wood and field and show us, perhaps, a clump of dainty hepaticas or bloodroot at the foot of a mossy stone; a wind-tossed field of daisies and buttercups, or a group of elder; a roadside gorgeous with goldenrod and asters; and, for a winter-group, perhaps a pine branch or a clump of "goldenrod-ghosts" casting long shadows along the snow.

Indoor flower-studies are also pleasing. Possibly a cluster of spring violets, of summer roses or fall chrysanthemums ending with the Christmas holly.

But most ambitious of all, requiring most time and effort and, therefore, most satisfying when successfully accomplished, is a representing of the seasons as allegorical figures. This might be done in an outdoor setting or, more easily perhaps, if less satisfactorily, by working indoors.

If the outdoor treatment is chosen, spring might be a young girl in diaphanous drapery with a quiet background of blossoming branches or delicate foliage; summer in slightly darker drapery and with a wealth of flowers about her. Autumn should be in heavier dress and with the ripe grain or fruit suggested in the setting. Winter in dark, heavy drapery might suggest the season by bearing the Christmas greens.



QUEEN ANNE'S LACE  
ALICE WILLIS



FIELD-DAISIES

JAMES C. BAKER

FIRST PRIZE — WILD-FLOWERS





BLACKBERRY BLOSSOMS

ALICE F. FOSTER

The indoor worker might suggest the seasons by the varying ages, spring being a sunny-haired child, summer the prime of life, autumn the ripe middle age, while winter shows the snowy hair of age.

All this may be worked out in other ways, if the calendar is not desired. The four prints could be mounted attractively and tied together, with an appropriate cover, to form a booklet, or they could be mounted together in a row for framing.

If you have a penchant for writing verse, make your own "sentiment" to accompany your gift. You should be able, with Stevenson, to

"Sing a song of Seasons,  
Something good in all,  
Flowers in the Summer,  
Fires in the Fall."

Perhaps you have a clever friend with whom you can collaborate, letting him furnish the text for some little story or poesy which you can illustrate, making a joint gift for mutual friends.

For less elaborate gifts, things that could even be done on postcards, much pleasure can be had, and given, by working up something suggestive of the Christmas time itself.

If you are so fortunate as to own a fireplace, you have an ideal setting for Yule-tide subjects. Take the "kiddies" hanging up their stockings, or looking up the chimney for Santa, in either case dressed only in their "night-rails" and showing the little bare toes.

A flashlight in the fireplace is the best lighting for such subjects; but care must be taken to get enough reflected light to show the detail faintly on the shadow side, avoiding any excess, however, or the firelight-effect will be lost.

A very difficult thing to portray pictorially is a loaded Christmas tree. It is almost sure to be "spotty" and lack an adequate center of interest. The lower branches with a child or group of children might perhaps be managed; but even that is not easy.

An outdoor group is often effective. Two or three boys in "mufflers" wading through the snow, dragging the Christmas tree, or loaded with "greens," should be





WILD CRAB-APPLE BLOSSOMS

FANNIE T. CASSIDY

THIRD PRIZE — WILD-FLOWERS

interesting and might be carried out to illustrate the lines —

"Bring with a noise,  
Ye merry, merry boys,  
The Christmas log to the firing."

Such subjects as these might, as before suggested, be done on postcards, but with only a little more work they can be daintily mounted and lettered with some appropriate quotation, the increase in artistic merit being out of all proportion to the added labor involved.

If the postal is the chosen mode of expression, one that lends itself to pictorial subjects is the Eastman Sepia card. This is almost as simple in operation as blue-print paper, and gives a rich brown tone by water-development and a brief fixing in a weak hypo-bath.

Holly is a somewhat stiff and uncompromising thing to handle; but a branch of it taken against a background of quartered oak makes a fine card, and a Christmas wreath photographed against a white ground can be vignettied and printed on the end or corner of a plain card, on which a message may be lettered. Such a treatment of sprigs of holly or mistletoe, branches of pine, etc., would make a charming set of place-cards for a Christmas luncheon.

For the purposes of this contest, the subject should in some way breathe the Christmas spirit. It must be simple, and if it can also be good in line and lighting, that is a "consummation devoutly to be wished."

It is not always easy to get such subjects except on the day itself, and, if this year you are unable to enter the contest, take warning and, when the festive day arrives, improve your opportunities and get material for a future time when you will have use for similar work.

#### Air-Tight Holders for Roll-Films

AMONG the many uses of the neat nickeled cases which enclose the popular shaving-stick, as safe containers, none is more convenient than for carrying films before or after exposure. The kind with the hinged top will accommodate a  $\frac{3}{4}$ -inch film, or smaller, and those having a screw top only, a  $\frac{1}{2}$ -inch film.

#### Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

MARTHA L. J. — To avoid black shadows several ways are suggested — first, longer exposures according to the old rule; exposure for the shadows, and the highlights will take care of themselves; second, brush a layer of Prussian blue on the back of the negative, over the shadows, which will keep the latter back in the printing and allow what detail there may be to appear in the print; third — and this is the best way of all — take the picture in diffused light, if possible, preferably just after the sun has gone behind a cloud, when all at once the shadows, which a moment before were dark, almost impenetrable, will be filled with detail, and yet the parts of the picture upon which the light falls will be bright enough to save the composition from being flat and lifeless. This is well illustrated when you are doing up your hair before the mirror under the strong electric light placed close at your left. Note how deep is the shadow on the right side of your face, as seen in the mirror. Place your left hand over the light, and at once this side of your face lightens up.

R. J. H. — The cause of dark streaks across your film-negatives is probably uneven density of the developer in your tank. In developing twenty minutes or more the tank should be reversed, end for end, at least every five minutes.

The yellowish-brown stains you speak of on your prints are due either to improper fixing or washing, or else to exhausted or stale developer; more likely the former. Developer should not be used after it becomes discolored or muddy. In fixing the prints, be careful that they do not mat together at the bottom of the tray. Frequent rocking of the tray will obviate this. When prints mat together they do not fix properly on the areas of contact and they later discolor over those areas.

SOME OF THE HONORABLE MENTION PRINTS

Left to right: "Pond-Lilies," Howard S. Adams; "Anemones," Robert B. Rockwell; "Dogwood," O. Zernickow; "Water-Lilies," J. B. Moreau; "Dogwood Blossoms," William Ludlum, Jr.; "Water-Lily," Edwin A. Roberts; "A Dogwood Branch," Emma K. Woods.



N. L. — The chief trouble with your photograph seems to be the **spots** on it, because the exposure is right and the composition good. These spots appear to be the result of sediment in the developer, either reducer or alkali, which, during development, have settled on the surface and caused small areas of greater density.

F. W. A. — To see the view in a finder when the camera is placed so high as not to permit it, hold a small pocket-mirror over the view-finder at an angle of forty-five degrees and look at the image thus reflected. This is easier than to climb on to a chair or a box.

B. L. A. — **Framing Photographic Prints.** There are two ways to frame photographs tastefully and effectively. Portraits look best in a plain, flat molding, framed close, without any margin, but to harmonize with the color of the print. Landscapes, marines and genre subjects may be framed in the same manner, but when tastefully mounted with wide margins they look extremely well enclosed in frames of dark, narrow moldings one-half or one inch in width. In the closely-framed photographs one may have a gilt or silver lining, but it should be toned down so as not to be too much in evidence, the general tendency being so strong these days to have everything harmonious and quiet in coloring for frames.

L. A. S. — Since, as you write, you are a beginner in orthochromatic photography, it will be well for you to begin by using the **color-filter** supplied by the manufacturer for the definite plate you intend to use. In fact, this is probably the best course to pursue under all circumstances, for filter and plate should work in harmony and no one is so well qualified to determine what constitutes the proper filter as the plate-manufacturer himself.

B. B. B. — You are not the first to be sceptical regarding the truthfulness of the sea-gulls in Mr. B. F. Langland's magnificent harbor-picture which appeared in July PHOTO-ERA in connection with his article on marine-photography. Another correspondent is not quite sure whether they were worked in on the negative or not. He thinks the birds nearest the camera are too large to be of correct proportionate size. In reply to your question and similar queries by others, I wish to state emphatically that from personal inspection of the original film-negative the birds are exactly as they appear in the original exposure of the harbor-



THE BRINK

EDWARD WICHERS

FIRST PRIZE — BEGINNERS' CONTEST

view. There is no manipulation, whatever, on the film, and, therefore, all doubts regarding their genuineness are hereby dispelled.

E. L. B. — After reading of the trouble you have had in developing your exposures, I take it that your **thin negatives** are the result of underdevelopment. That being the case, I think that a mercury bichloride intensifier is best for you to use.

This is made up in the form of two solutions: No. 1, containing water 16 ounces; mercury bichloride 120 grains; potassium bromide 120 grains; and the second solution, made up fresh when wanted, containing water 8 ounces; sodium sulphite anhydrous 1 ounce. Immerse the negative in No. 1, until it has become thoroughly whitened, then rinse carefully in water, and, placing it in No. 2, leave it there until entirely cleared.

Not knowing the plate or film you are using, or whether you develop in a tray or tank, it is difficult to advise you definitely about your developer. Apparently the first formula you give is a tank-formula, and the second a tray-formula. Of course the time of development would vary considerably, according to which was used. A formula of ordinary strength for tray development contains to each four ounces of water, eleven grains of pyro and twenty-two grains each of sulphite and carbonate, anhydrous. Such a developer would require from four to six minutes for complete action, according to the temperature and exposure.



WATER FROM THE OLD WELL

MARSHALL FOWLER

SECOND PRIZE — BEGINNERS' CONTEST



## Print-Criticism

*Address all prints for criticism, enclosing return-postage at the rate of one cent for each two ounces or fraction thereof, to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

E. B. R. — Your picture, "Day's Decline," is very artistically composed and possesses a delightful, painter-like quality. In my opinion it could be perfect, and worthy a conspicuous place in PHOTO-ERA, were the print a little less flat and monotonous, which effect seems to be due to faulty manipulation. Also the horizontal line of the meadow is a trifle too marked. Try another print which shall have more snap and animation.

It would be difficult to improve on the other pleasing arrangement, "Evening Shadows," unless, perhaps, the very bright upper right section of the sky could be slightly subdued, thus reducing its seemingly misplaced importance; but, like "Day's Decline," this picture expresses, as well as the camera can, the spirit of evening's approach.

S. V. P. — Your picture entitled, "Approach of Evening," has been spoiled by the fact that you have introduced the new moon into the western sky with the horns pointing toward the north, whereas they should point in the opposite direction.

This mistake is sometimes made carelessly by landscape-painters; but any one who is accustomed to look at the new moon carefully, cannot fail to remember the exact position of the luminary. As your moon appears to have been worked in on the enlargement from which you have made the smaller print, you can easily rectify the mistake.

M. O. W. — Whatever else may be said about your print "Off for a Stroll," the white paper sky is its most conspicuous feature. White paper does not render either blue sky or white clouds with even approximate accu-



DAISIES

C. A. E. LONG

THIRD PRIZE — BEGINNERS' CONTEST

racy. Blue sky should appear as a decided gray tint. Orthochromatic plates or films and a color-filter will help toward that end as will anti-screen plates. In negatives already made, printing on soft grades of development or printing-out papers such as are used for portraiture will yield a darker sky.

H. F. R. — In "Sheep" we believe you have gone beyond the limit of successful enlargement, for there is a limit in size beyond which you cannot venture, even with rough paper — the result becomes too pronounced in grain-effect and lack of definition anywhere.

F. T. C. — Your photograph of "Mandrake" is a superb space-composition with the lighting well arranged and the texture of the light-colored petals nicely rendered. The entire composition is in light tones except for the portion of a leaf at the lower left-hand corner, which is dark and too strong, attracting attention to itself without a reason. The same is true of your "Wild Crab-Apple Blossoms." Whenever it becomes necessary to cut a leaf in this manner, it is a safe rule to light the leaf so that its tone in the photograph will be very nearly the same as that of the background.

I. R. M. — Your print "Water-Lilies" is a strong composition with the flowers and large leaves well placed and the lighting unique but pleasing. What appears to be a floating board at the left is unfortunate. Care should always be taken to exclude unessential and undesirable objects of this nature, and to darken distracting light spots on the print with water-colors.



THE BRIDGE

I. C. SEASE

HONORABLE MENTION — BEGINNERS' CONTEST

# THE ROUND ROBIN GUILD MONTHLY COMPETITION

## For Beginners Only

Closing the last day of every month. Address all prints to PHOTO-ERA, Round Robin Guild Competition, 383 Boylston Street, Boston, U. S. A.

### Restrictions

ALL Guild members are eligible in these competitions provided they never have received a prize from PHOTO-ERA other than in the Beginners' Class. Anyone who has received only Honorable Mention in the PHOTO-ERA Monthly Competition for advanced workers still remains eligible in the Round Robin Guild Monthly Competition for beginners; but upon winning a prize in the Advanced Class, one cannot again participate in the Beginners' Class. Of course, beginners are at liberty to enter the Advanced Class whenever they so desire.

### Prizes

*First Prize:* Value \$5.00; *Second Prize:* Value \$2.50; *Third Prize:* Value \$1.50; *Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

A certificate of award, printed on parchment paper, will be sent on request.

Subject for each contest is "General;" but only original prints are desired.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data.

### Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Data-blanks will be sent upon request. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of stiff corrugated board, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express. Section D Rates, very cheaply and with indemnity against loss.

### Awards — Beginners' Contest

*First Prize:* Edward Wichers.

*Second Prize:* Marshall Fowler.

*Third Prize:* C. A. E. Long.

*Honorable Mention:* I. C. Sease.

Special commendation is due the following contributors for meritorious work: Roscoe De La Mater, Betty Greene, Hazel V. Easton.

### Why Every Beginner Should Compete

THE trouble with most competitions is that they place the beginner at a disadvantage. If advanced workers be allowed to compete, beginners have little chance to win prizes and so quickly lose interest after a few trials. In the competitions conducted by PHOTO-ERA this situation is provided for intelligently and satisfactorily by a plan which, when utilized to the full by beginners, amounts to a personal training in art and technique under the guidance of experts — a correspondence course, if you will, for it provides for growth in proficiency.

There are two monthly competitions in which prints may be entered with prizes commensurate with the value of the subjects likely to be entered. They are: The Round Robin Guild Competition and the PHOTO-ERA Competition. The former is the better one for a beginner to enter first, though he may, whenever it pleases him, participate in the latter. After having won a few prizes in the Beginners' Class it is time to enter prints in the PHOTO-ERA Competition for advanced workers. In this class the standard is much higher and the camerist will find himself competing with some of the best pictorialists — many of them successful Salon exhibitors in America and Europe.

As soon as one has been awarded a prize in the PHOTO-ERA Competition, he may consider himself an advanced worker, so far as PHOTO-ERA records are concerned, and after that time, naturally, he will not care to be announced as the winner of a prize in the Beginners' Class, but will prefer always to compete in the PHOTO-ERA Competition for advanced workers. In accordance with this natural impulse, it has been made a rule by the publisher that prize-winners in the Advanced Class may not compete in the Beginners' Class.

To measure skill with other beginners tends to maintain interest in the competition every month. Competent judges select the prize-winning prints, and if one does not find his among them there is a good reason. Sending a print which failed, to the Guild Editor for criticism, will disclose what it was, and if the error be technical rather than artistic, a request to the Guild Editor for suggestions how to avoid the trouble will bring forth expert information. The Round Robin Guild Departments form an endless chain of advice and assistance; it remains only for its members to connect the links. To compete with others puts anyone on his mettle to achieve the best that is in him, and if, in competing, he will study carefully the characteristics of prize-winning prints every month and use the Guild correspondence privilege freely, he cannot help but progress.



# Exposure-Guide for November

Calculated to give Full Shadow-detail, at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.						For other stops multiply by the number in third column		
Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
11 A.M. to 1 P.M.	1/32	1/16	1/8	1/4	1/2	F/5.6	U. S. 2	× 1/2
10-11 A.M. and 1-2 P.M.	1/25	1/12	1/5	1/3	2/3	F/6.3	U. S. 2.4	× 5/8
9-10 A.M. and 2-3 P.M.	1/12*	1/6*	1/3*	2/3*	1*	F/7	U. S. 3	× 3/4
						F/11	U. S. 8	× 2
						F/16	U. S. 16	× 4
						F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. × 3; 55° × 2; 52° × 2; 30° ×  $\frac{3}{4}$ .

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks, ravines, to glades and under the trees.**  
**48 Wood-interiors** not open to sky. **Average indoor-portraits** in well-lighted room, light surroundings.

## Example :

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used. To photograph an open landscape, without figures, in Nov., 2 to 3 P.M., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U. S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/12 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/12 \times 4 = 1/3$ . Hence, exposure will be 1/4 second, approximately.

For other plates consult Table of Plate-Speeds. If a plate from Class 1/2 be used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/12 \times 1/2 = 1/25$ . Hence, exposure will be 1/25 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
CAMERA CLUB OF CINCINNATI PHOTO-ERA PRIZE-PICTURES FOR 1912	Nov. 1 to Dec. 1 1913	G. A. Ginter, Secretary, 910 Prov. Bank Bldg., Cincinnati, O.
INTERNATIONAL PHOTOGRAPHIC EXHIBITION IN GHENT	April to November 1913	P. Limbosch, Commissioner, No. 3, Place Royale, Brussels
GENERAL PHOTOGRAPHIC EXHIBITION IN FRANKFORT, O. M.	October 1913	Photographic Club, Frankfort, O. M.

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Full directions for use are given with each outfit and the manipulation is very simple. An actinometer or exposure-meter is a very useful adjunct to

one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

For a practical and lucidly-written article on the use of exposure-meters, at all seasons of the year, see PHOTO-ERA, January, 1912.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

**Class 1/3, P. E. 156, Wy. 350, Wa.**  
Lumière Sigma (Violet Label)  
Wellington 'Xtra Speedy Extreme

**Class 1/2, P. E. 128, Wy. 250, Wa.**

Barnet Super-Speed Ortho  
Cramer Crown  
Eastman Speed-Film  
Ilford Monarch  
Imperial Flashlight  
Seed Gilt Edge 30

**Class 3/4, P. E. 120, Wy. 200, Wa.**

AnSCO Film, N. C. and Vidil  
Barnet Red Seal  
Central Special  
Defender Vulcan  
Ensign Film  
Hammer Special Ex. Fast  
Ilford Zenith  
Imperial Special Sensitive  
Seed Color-Value  
Wellington 'Xtra Speedy

**Class 1, P. E. 111, Wy. 150, Wa.**

American  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Hammer Extra Fast, B. L.  
Imperial Non-Filer  
Imperial Orthochrome Special  
Sensitive  
Kodak N. C. Film  
Kodoid  
Lumière Film and Blue Label

Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Vulcan Film  
Wellington Anti-Screen  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

**Class 1 1/4, P. E. 90, Wy. 180, Wa.**

Central Comet  
Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Defender Ortho  
Defender Ortho, N.-H.  
Eastman Extra Rapid  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 26x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

**Class 1 1/2, P. E. 84, Wy. 160, Wa.**

Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

**Class 2, P. E. 78, Wy. 120, Wa.**

Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

**Class 3, P. E. 64, Wy. 90, Wa.**

Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

**Class 5, P. E. 56, Wy. 60, Wa.**

Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

**Class 8, P. E. 39, Wy. 30, Wa.**

Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Halftone  
Seed Process

**Class 100, P. E. 11, Wy. 3, Wa.**

Lumière Autochrome

# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

ADAM KRAFT's picture, "A Peaceful Valley," makes an obviously striking and attractive cover-design. It also is a good example of down-hill perspective. Print, 8 x 10 enlargement.

J. E. Mock is a professional portraitist of high rank in Rochester, N. Y., a man of broad education and a conscientious worker. His nine portraits of fair women, pages 224 to 230, measure up to his best standard, and will merit thoughtful study even from his peers. Sidney Allan is fully justified in his praise of Mr. Mock's artistic ability as a portraitist, and his intelligent use of backgrounds in portraiture.

A photograph picturing the destruction by fire of the Y. M. C. A. building, at Boston, U.S.A., January 13, 1910, has hung near the Editor's desk for several years, and, as it has established its right to hang with other well-ordered compositions by eminent pictorialists, we take pleasure in presenting it on page 233. Data: 8.30 A.M.; 4 x 5 Premo; B. & L. Special Universal; used at full opening; poor light; 1/5 second; Cramer Iso Medium; Amidol; 8 x 10 enlargement on Wellington Cream Crayon.

The pictures, which accompany the article by A. F. Loomis, pages 234 to 238, testify to the photographer's intelligent and effective use of the camera. Data contained in the author's description of his cruise on the motor-boat, *Quirida II*.

Mrs. C. B. Fletcher, being a resident of the Pacific coast and conveniently near to the "Flowery Kingdom," has visited this interesting country with good camera-results. From among her collection of these garnered subjects she has sent an example of Japanese architecture, quaint and picturesque, page 243. Data: Part of 5 x 7 negative enlarged on Monox Buff; near noon; lens at F/11; quick bulb exposure.

How the camera may serve the purposes of book-illustration has been ably suggested by Chas. S. Olcott, head of one of the important departments of Houghton Mifflin Co., Boston, U. S. A., and exclusively an amateur photographer. Of course, there are many cases where the camera may not hope to rival the draughtsman, as illustrated by the hand-drawn sketches, pages 244 and 245; but where faithful records of existing facts—nature-subjects, customs of the people, architectural subjects, etc., are required, the camera will be found more than adequate. If the photographer be endowed with imagination, poetic feeling, sympathetic intelligence and individuality of expression, he can rival the best artist of the brush or pencil in the character of his interpretations. A review of the pages of PHOTO-ERA for the past decade will convince any sceptic of the truth of this statement.

The photographs of Mr. Olcott, pages 246 to 251, are truthful records, and technically leave nothing to be desired. Artistic discretion is evident everywhere, as well as an effort to give an approximate atmospheric setting to each picture. The decorative initial letter of Mr. Olcott's article is the product of the author's ability as a draughtsman. Data: B. & L. Zeiss Protar combination. 7-inch focus; used mostly at F/16; Cramer Medium Iso; pyro-metol; Burke & James 6-times ray-filter.

We desire herewith to express our thanks to the publishers of *Printing Art* for lending us the cuts of the two humorous drawings, and the half-tone block of the

charmingly artistic picture, "Lonely Valley," by Charles E. Walmsley, page 249; also to the Houghton Mifflin Co. for the generous permission to use copyrighted photographs.

Although small, serving merely to show their adaptability to the uses of Christmas-postcards, the two flower-studies by Fannie T. Cassidy and Alice Willis, page 254, are choice bits of photography. The former artist's successful contest-picture, page 257, however, shows to much better advantage.

## The Photo-Era Monthly Competition

James C. Baker was much astonished to be informed that he had again been awarded the first-prize. (See September issue, "Park-Scenes".) His "Field-Daisies," page 255, is extremely simple and modest in design, yet not commonplace or artificial. The allotment in the picture-space may be open to criticism—a possible excess of void at the left, otherwise we would want nothing altered. Data: Indoor exposure, 1 minute; June 2, north light, fairly dull outside; 4 x 5 Century Grand Camera; Goerz Dagor, 6½-inch; at F/8; Cramer Inst. Iso; Pyro-Acetone in tank; enlarged with same lens on Artura Carbon Black rough matte.

Pleasingly decorative in design, graceful and logical in arrangement and of excellent workmanship, Alice F. Foster's "Blackberry Blossoms," page 256, makes a successful appeal. When pure white blossoms are reduced too much in size, in a photograph, it is very difficult to impart gradation or modeling, which, however, is easily expressed in the dark leaves by careful technical work. Data: Indoors; 9 A.M.; bright; Century Camera; Goerz lens, 8½-inch; at F/16; 20 seconds; Cramer Medium Iso; ray-filter B; Rytol; 4¼ x 6½ Azo print.

Fannie T. Cassidy's floral study, page 257, is uncommonly successful in its arrangement and workmanship. Intelligent control of the light, exposure and development are very obvious. The values throughout are carefully preserved; no extreme contrasts; but judicious modeling in blossom and stem. Data: Indoors; May, 10 A.M.; cloudy; 6 minutes' exposure; Auto-Graflex Goerz Dagor, 8¼-inch; F/6.8; 5 x 7 Seed L. Ortho; tank development; P. M. C. Bromide print.

The group of tastefully arranged Honorable Mention pictures, page 258, merits favorable attention. Lack of space obliged us to show them in this manner, yet they do not appear to suffer by being greatly reduced in size. The arrangement and design are by Associate Editor Phil M. Riley. While each print has an individual interest, "Water-Lilies" is by J. B. Moreau, an enthusiastic worker in the rebel-infested region of Mexico.

## The Beginners' Competition

As we had occasion to remark in the last issue, the beginners are showing an increasing interest in the contest arranged particularly for them, and not a few of their entries evince ability and pictorial understanding of a high order. This is eminently true of the contest which closed October 1. The present affair, nevertheless, deserves serious consideration, judged even by the few pictures reproduced this month. A section of Niagara Falls, page 259, is a pictorial achievement, pure and

simple. The author seems to comprehend already the fundamental principles of pictorial composition — form, line and proportion. His grasp of an harmonious arrangement is also clearly enunciated by choosing a suitable spot for his strongest emphasis. Data: July, 8 A.M.; cloudy; 3 F. P. Kodak; Eastman N. C. Film; pyro; Royal Bromide enlargement; sulphide sepia process.

An engrossing genre this! page 259. Would that subjects of this sort tempted more cameras. The viewpoint is well chosen, the line of objects receding in admirable linear perspective. The drawing, illumination and chemical work are all equally good. Data: No. 1A Kodak;  $2\frac{1}{2} \times 4\frac{1}{4}$ ; R. R. lens; stop, U. S. 4;  $\frac{1}{25}$  second; late afternoon; dev. in tank with Kodak powders;  $5 \times 8$  Royal Bromide enlargement.

C. A. E. Long merits high praise for his picture of a landscape with figure, page 260. The model is posed gracefully and consistently, and with artistic judgment. The choice of a summer costume, suitable and yet not of a glaring white material, is also to be commended. A beautiful landscape, serving as an ideal setting, fills the picture-area. The technique is entirely adequate. Data: July; light, intensely bright; R. R. lens, 8-inch focus; F/8;  $\frac{1}{25}$  second; Hammer Ortho; pyro, in tank; Normal Studio Cyko print.

Commendable appreciation of the pictorial is plainly visible in the bridge-view by L. C. Sease, page 260. A subject of this sort, with a superstructure low in tone, is difficult to manage, particularly against a bright sky. We would suggest that it be taken against a dark, cloudy sky, thus avoiding a condition of excessive contrast as is shown in this picture, where the long, sharp black line of the bridge is too strongly emphasized against a bright, monotonous sky. Aside from this, the picture is good. Data: July 29, 1913; 6.35 P.M.; cloudy;  $4\frac{1}{4} \times 6\frac{1}{2}$  Standard Ortho; Euryar Double Anastigmat; F/5.4;  $7\frac{1}{8}$ -inch; used single combination, F/18; Ingento color-screen; 5 seconds; pyro-soda, in tray; enlarged on Monox Bromide from part of negative.

### Amateur Camera-Contest

THE amateur print-contest conducted by the Photographic Club of Baltimore City during the past summer, came to a close, October 4. The prizes were awarded by a jury composed of members of the club assisted by artists of Baltimore, and were presented to the winners, by president Lloyd D. Norris, at the club's headquarters, in the Maryland Academy of Sciences Building on the evening of October 8, before a large audience.

The contest was open without restriction to all kodakers not members of any camera-club in the city. Over 2500 prints were received and hung for public exhibition. The contest was divided into two classes — Class A for those who made the exposures and finished prints, and Class B for those who pushed the button and had some professional finish the work. The *Baltimore Sunday Sun* gave a handsome silver loving-cup, as the grand prize, for the best all-around print, irrespective of class. This was awarded to G. A. Davis for a picture of Niagara Falls. The club offered gold, silver and bronze medals in each class for the first, second, and third prizes.

In Class A, Ross T. Hill received the gold medal for "Picking Daisies"; the second prize went to H. M. Carter for "Meadow and Stream," and the bronze medal to C. V. Schneider for his "Child Picking Daisies." In Class B, Adaline Pier, of Towson, Md., received the gold medal for "The Butterfly (Dancer)"; Geo. W. Harding, of Baltimore, the silver medal for a photograph of children entitled "Who's Afraid?"; and George C. Wilcox the bronze medal for "Scene on the Beach."

In addition to the grand prize and two sets of medals, the club also awarded twelve diplomas of merit in each class, as follows: Class A, Stanley J. Reynolds, Fred E. Turner, Miss Annabele Adams, Morris F. Marx, Geo. E. Sproul, S. M. Conant, Wm. T. Elsner, W. S. Hamburger, C. T. Duval, H. J. Diefenbach, J. P. Wightman and Jos. C. Tulloss. In Class B, diplomas were given to Harry L. Wirsing, H. W. Byers, Mrs. Wm. C. Schilling, E. Kirkbridge Miller, H. H. Thomas, V. L. Ellicott, J. H. Williams, Grace C. Knell, Eva C. Cook, Harry H. Turner, W. R. Bramble and Arthur E. Hungerford.

Lloyd D. Norris, president, J. H. Winne, N. W. Crowder, Geo. H. Rowe, C. C. Knobloch — all members of the club, together with Otto H. Jahn of the *Baltimore Sunday Sun*, were the judges of the prints.

This is the first contest of its kind ever held in Baltimore, and from present outlook a similar contest will be held each year.

### The Glendale Camera Club

THE Glendale Camera Club of Brooklyn, N. Y., organized on Feb. 6, 1913, is desirous to increase its membership. Applicants wishing to enroll, may address communications to Mr. H. Paetow, President, 1909 Myrtle Ave., Borough of Queens, or to Mr. J. Heim, 4 Sophie St., Maspeth, L. I.

### Copying Daguerreotypes

PHOTO-ERA has refrained from recommending that amateurs attempt to clean faded or damaged daguerreotypes, for the simple reason that the process is extremely difficult, and can be accomplished successfully only by an expert specialist. More valuable daguerreotypes have been hopelessly ruined by inexperienced hands than by the gentle touch of time.

But the copying of a daguerreotype is quite another matter, and does not imperil its safety. To copy such an old-time photograph, the surface of which has only been scratched, place it immediately behind a shallow, liquid filter, about  $\frac{1}{8}$  inch thick, and composed of optical glass. Fill with distilled water. This aqueous medium should be just near enough to the surface of the daguerreotype so as not to touch — accomplished by means of narrow strips of heavy cardboard glued to one side of the water-filter in the form of a rectangle and about the size of the daguerreotype.

### Retouching Pinholes on Negatives

FOR covering pinholes or scratches on negatives a carmine watercolor is generally used, thinned out to the proper density with water. This is applied with a fine-pointed camel-hair pencil. But it generally happens that, when the color is dry, it not only fails to cover the hole, but collects around the edge, forming a darker ring and making the hole worse than before. To obviate this difficulty, make a retouching-varnish of one part of rosin dissolved in ten parts of turpentine and rub it lightly over the hole. This will dry in a few seconds and the color can be applied at once. Another plan is to warm the negative slightly before retouching. — *Revue Photographique*.

### Not Up to Us

WHEN buyers of photographic material, equipment, specialties, studios, etc., get stung, and fail to get any satisfaction, they should apply for possible redress to the publisher of the advertisement, instead of to PHOTO-ERA which does not carry that particular announcement.

# ON THE GROUND-GLASS

Edited by WILFRED A. FRENCH

## **Ignorant of Photography**

THE late Mayor Gaynor, of New York City, while on the bench of the Supreme Court, had the reputation of being a very learned judge, displaying a very wide knowledge of things in general. The following incident, however, shows him to have been quite ignorant of the art of photography, at least a certain branch of it.

Shortly after he assumed the duties of mayor, one of the yellow journals that did then, and continued to make it hot for him, published some articles to the effect that he was showing favoritism to politicians, and that in one particular case he authorized certain payments that were illegal. To refute this charge, and to show that the payment was made before he had assumed office, he wished to publish in the other papers a fac-simile page of the ledger of the Comptroller's office showing the transaction. A photographer was called into his office to make a copy. The mayor, who seemed nervous and irritable, explained what was wanted. The photographer, by permission of the man in charge of the book, removed the page from the book, which was of the loose-leaf kind. When the mayor saw this, the photographer received one of the mayor's now famous and characteristic reprimands; but after explaining that it was necessary to have the page flat and in good light for best results, he was allowed to proceed. The page was tacked on the wall, but upside down, when the mayor shouted from across the room, "There! I know d—n well you did not know your business." It took some explanation to convince him that the result would be all right, and that it was placed in this position only for convenience in focusing. He seemed satisfied and offered his apology. Perhaps the mayor's knowledge of photography improved after frequently going through the hands of the press-photographers.

## **An Earthly Paradise**

AMONG the many notable practitioners who honored the Editor with a call, early this autumn, as they passed through Boston homeward bound, after their summer-vacations, was Mary Carnell, of Philadelphia. This admirable worker, always modest as regards her own accomplishments, was warm in her praise of "Seguinland," on the coast of Maine, which she had just visited.

Miss Carnell has a sincere admiration for Mr. White's artistic genius, his lofty ideals and inspiring personality. Like other eminent workers, who yielded to the spell of "Seguinland," she acknowledged that she had derived material benefit from the brief summer-course conducted by Mr. White on the island which is really his summer-home. She waxed enthusiastic in referring to the natural beauties and other attractions of this locality, which she described as a haven of rest and an inspiration to the sensitive artist. The rocks, the woods, the fields, the birds, the flowers, and the water, all form soft, rich harmonies that ravish the senses. It is an ideal spot for the student of the brush or of the camera, and conduces to spontaneous, gratifying activity.

Miss Carnell also expressed her pleasure in learning of Mr. White's valuable summer-course through PHOTO-ERA, which notices with discriminating judgment only the meritorious in matters photographic.

## **A Doubtful Profit**

AMONG the wholesale thefts of cameras this season must be numbered the one which occurred in —'s Photo-Supply Store, New York City. But the proprietor had an opportunity to recoup his loss. One late afternoon, after all the employes had left, an energetic individual entered and, placing before the proprietor a standard 4 x 5 folding camera which he had taken from a dress-suit case, he inquired if there were a chance to sell, low for cash, a number of choice, brand-new folding cameras which he had acquired at a bankruptcy-sale a few days before. He had originally several dozen cameras which, all but ten, he had sold to the proprietor's competitors. Hastily examining the lot, the merchant closed with the stranger at fifty per cent discount from the regular retail-prices.

The next day was Saturday, when he generally did a good business. He observed with satisfaction that his last purchase had a good sale. A few minutes before the closing-hour, his head-salesman came to him and excitedly remarked, in a low tone, that he happened to notice that the manufacturer's number on the last bargain-camera corresponded exactly with one of the cameras which had recently been stolen from the store. Rushing to the sales-counter and comparing the maker's record-number with his own list, the merchant realized the truth — he had unwittingly bought back his stolen property from the thief or the receiver. Slowly he went to the end of the store and, behind a convenient door, he imparted to his person certain color-effects, not exactly photographic.

## **Camera-Fiends**

WHEN camera-enthusiasts of reasonable proclivities jokingly refer to one another as "camera-fiends," they are unwittingly employing an epithet which may be applied with perfect propriety to a class of photographers known as "highwaymen of the camera." From their greedy cameras nothing is safe, be it a baby in arms, the invalid in a chair, a bather on the beach, or a person with a facial disfigurement. Everybody and everything must yield to the ubiquitous, relentless delineator. Human rights, however sacred, inspire no respect in a land where unbridled license is the synonym for personal liberty. In certain sections of Europe the activity of the photographic pirate is considerably restricted; but in others, laws for the protection of the public have not yet been enacted.

At the beach of Ostend, for instance, an enterprising photographer did not wait for the bathers to come ashore before taking their pictures. Provided with a camera attached to a huge tripod, a case containing filled plate-holders strapped about his neck, and arrayed in a waterproof costume, this veritable camera-fiend would wade out a considerable distance, plant his camera into the submerged sands of the beach, and photograph his victims with impunity. Ostend is one of the most fashionable watering-places in Europe, and the efforts of the bathers to maintain their long-accustomed exclusiveness were thwarted by this daring and impudent photographer. Next season, perhaps, such photographic raids may be prohibited by the authorities.



# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by PHIL M. RILEY

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## Omitting Alum from Toning and Fixing-Baths

THE sulphuration produced on photographic paper in general, and particularly on citrate paper, is a real drawback to the use of fixing-toners, says H. Dibon in the *Revue Photographique*. But this method of toning is too easy and convenient to be given up readily, and we have been induced, therefore, to investigate the cause of sulphuration. Without affirming absolutely that it is due to precipitation of sulphur by the double aluminum and potassium sulphate (alum) in contact with the hyposulphite, which is always slow and never complete, we have observed that if aluminum bisulphite is used instead of the aluminum and potassium sulphate, precipitation does not take place, and the prints show no trace of sulphuration even after several years. We have worked with the ordinary formulae for toning and fixing by simply replacing the alum with the bisulphite in the proportion of 14 drams to the quart of bath.

As the addition of the aluminum bisulphite causes no precipitate, toning may be done as soon as the bath is mixed. We have also used the aluminum bisulphite for the same reasons for gelatino-bromide papers instead of sodium bisulphite, which is very unstable, and for alum in the fixing-bath.

The aluminum bisulphite permits obtaining very brilliant prints completely free from those disagreeable marblings sometimes produced by the sodium sulphite in the developer when it is not very pure.

The proper quantity to use for papers is about half an ounce to a quart of fixing-bath.

## Developing Small Film-Rolls

*Editor of PHOTO-ERA:* I have just returned from a trip, with a large quantity of No. 0 film-rolls to develop. The thought of the time it would take caused me to look around for some way to save both time and material with the equipment I have on hand. I have been in the habit of developing one at a time in a 3A Eastman tank. I found two rolls were just about the width of the apron and, accordingly, I took a little peg, which I used as a dowel, and inserted one end in the end of one spool and then placed the other spool on the other end of the dowel, thus really making the two spools into one. The dowel should fit the holes in the end of the spools quite snug, so that there will be no chance for them to buckle or come apart while unrolling the film on the apron. As the end of the paper is quite short on the No. 0 rolls, I fastened the black paper to the reel by means of either pins or "bull-dog" clips, such as are used to fasten letters and papers. After fixing up the two rolls, I proceeded in the regular way, and was much delighted to find that the experiment turned out perfectly satisfactory. I used this method on the entire lot without a slip, and just cut the time in two.

C. E. KELSEY.

## Dating Plate-Boxes

AMERICAN as well as English workers have often had occasion to wish that plate-boxes were dated like film-boxes. It is a fact that many dealers are careless in their manner of storing sensitive materials and then, too, there is a limit of time beyond which, even under the best of conditions, such materials will not yield satisfactory results. This is detrimental to the reputation not only of the dealer but of the manufacturer, and dating plate-boxes would be a step toward ensuring the integrity of both.

Just how the purchaser feels is pretty well summed up in the following letter addressed to the editor of *Photography and Focus*, London:

*Sir:*—I have a suggestion to make. Would it not be an advantage if plate-makers were to put on their boxes the date before which their plates must be developed, in the same way as is done with Kodak films?

The reason I make this suggestion is because I have recently found it increasingly difficult to get negatives free from fog. The edges of the plates which should have been clear glass were quite a decided gray in color; this fog extended over the whole of the plates. In order to make a decisive test, I developed an unexposed plate taken from a freshly-bought box in complete darkness. On examining the plate after fixing, the whole surface was a distinct gray, some parts being darker than others, while those parts of the emulsion which had been in contact with the cardboard separators developed up almost black. On writing to the makers, they informed me that that particular batch had been manufactured fifteen months ago; they also thought it probable that they had been stored in an unsuitable atmosphere. (The plates were orthochromatic, about 200 H. and D.) It seems to me, however, that fifteen months is rather a long time for plates to be kept before use.

Since then I have tried a box of a similar type of plate but of different manufacture; these also show the same defect, but not so badly.

Now it seems to me that there should be some limit to the time that plates are kept in stock before being sold, otherwise there is no means to tell whether a box is two, three or even more years old. The Kodak method is a complete guaranty against stale material.

Yours, etc.,

H. A. WOOLLVEN.

## To Shorten the Time of Washing Negatives

AFTER fixing the plate, rinse it for a few minutes under the faucet and then place it for a few minutes in a ten-percent solution of ammonium chloride (sal ammoniac), after which continue the washing, which may be considerably less than that usually given. This is a variation from the usual plan of adding the ammonium chloride to the fixing-bath itself.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions  
are solicited for publication

## Pirie MacDonald's Address at the Boston Convention

ALTHOUGH several causes contributed to the meager attendance at the annual convention of the Photographers' Association of New England, held September 2, 3, 4, 1913, apathy was undoubtedly the principal one. Pirie MacDonald, as an honorary member of the society, addressed the meeting, calling attention to the importance of restoring the New England Association to its former high position among state societies. He did not hesitate to call a spade a spade, using some forcible language. Of course, his criticism did not apply to the faithful few who were in the hall, but to the entire membership of the Association.

Mr. MacDonald spoke as follows:

"Yes, I have grown a great deal since I first came to Boston, away back in '89. The first convention I ever attended was in Boston, and I think you will all grant that I have grown some since then, and let me tell you that it has been the result, almost entirely, of conventions.

"You people here are to be particularly congratulated at this time. The other night we went up through the Fenway, and we saw that marvelous example of man's ingenuity, the taking of a swamp and building it into miles of beauty, and you people who are so close to it are to be congratulated. You people who have come from outside of Boston are to be congratulated that you have had put into your hands an opportunity of enjoying this. This city, the avowed center of culture of this great America, presents, even at this time of the year, more that will tend to create and cultivate taste than any other city in America. You are to be congratulated that you have chosen a city of this type in which to hold your convention.

"You are to be congratulated on the financial support that you have had from the manufacturers. They have placed the possibility of success in your hands. They have contributed most liberally, as is witnessed by the display that you have there, the space that has been taken and the interest they have shown in presenting to you all of these things they consider most interesting and best. In this hall there are new things that, were it not for the convention being in Boston, it would not have been your privilege to see, and I think you are to be congratulated at this time that the manufacturers have backed you so loyally.

"The exhibition of pictures is one that I think you are particularly to be congratulated on. It is not the best exhibit of pictures that has ever been shown in Boston, not the best exhibit of pictures shown in the East. It is by long odds not the best exhibit of pictures ever shown in America. But you are to be congratulated on that exhibit of pictures; it is so infinitely better than you deserve!

"There is a tree that I have in mind that is a wonderful tree, and it has many branches and many leaves which are marvelous to look at, and there are times when it has had as many leaves as the National Association. And there came a time when some little branch was broken off, and in it decay started, which will finally run down to the interior of that tree. But next year all the leaves on the other side of the tree came out

gaily and danced in the wind, not knowing that decay was so close, and the water came down and the hole is getting bigger, the fungus is growing, while the leaves say, 'I am here, I am doing very well.' That is just exactly the trouble; you, each one of you leaves, imagine you can live alone, but the time does come when the rottenness gets into the bottom of the tree and storm comes and it goes down, and the leaves, they wither and die.

"You say to yourselves, 'That is not me. I have put my anchor to the windward; I am strong, and I don't care what becomes of the other photographers! I have plenty of business; plenty of money, houses and lots! Why should I care?' If you don't make one of the daily objects of your lives the bonding of yourselves professionally to other photographers professionally, you are in danger of being pulled up by the roots, because you haven't anybody you can twist around to hold onto.

"The other day I was out in the lot, and there was a piece of poison ivy growing over a stone; it was a pretty nice and smooth sort of stone, and it annoyed me to have the ivy over it. I have tried to get poison ivy out of stone walls. Where the stones are rough and ugly it was hard work. You pull it out root by root, but it still lives, and the rougher and uglier its neighbors the more hardy it is. But when I got hold of that piece of ivy, I found that down in the hollow of the nice, smooth, comfortable stone a great richness of soil had come, years of leaves had blown in and made it so rich that the ivy lived and had grown fat. But I pulled just one gusty tug, and pulled it all out, and with it all of the fat, greasy soil—for the big, comfortable, smooth stone didn't even try to help.

"This society has for a long time been lying back on the fact that a dozen years ago it did have a convention that three or four times rivaled in importance and influence the great National Association, and there has been in this community—I mean New England as a whole—a feeling of contentment on the part of the members of this society in that they had automatically a convention which had no rival; but that day is past.

"The work this year, so I have been told, has been done by two or three men, and you are to be congratulated on the work of these two or three men. It is a heroic job to pull together what you have here as a result of the work of two or three men.

"Who here has written in and asked those two or three men, 'What can I do?'

"The reason I am speaking in this vein this morning is that it is a shame to New England to permit two or three men to do the work.

"Shame on New England for permitting two or three men to go on as these men have had to do in order to bring about this excellent convention, excellent for the effort, but shameful for New England; and the time has come now when the trunk needs digging out, and it needs a preparation to kill the bugs and it needs filling with concrete, the Bordeaux solution of unselfish service and the concrete of united loyal effort. Not you alone, but supposing every one of you here came together and said, 'We will do it,' and did so, it would still be wrong; there is something more needed, and you cannot do it with your own hands. You need to go out and get other people in the work to do it with you, and that

means that you must put away prejudice and make friends of your competitors.

"It is said somewhere that you receive only what you give, and it comes back to you only 'in kind.' If you get up in the morning and are ugly, you bet your soul that is what you get from everybody, and so it is all through the game, if you don't give, nobody will give to you. So many people will say: 'I haven't gained anything here.' But I ask you, 'In God's name what have you given?' The only reason that I hesitated about coming here was because I wasn't sure I had anything to give, but the two or three New England men that I saw told me that the convention would probably be a failure this year, so I came to give what I could. Some year when your convention is cinched for success I won't come, maybe!

"The only congratulation that has issued from the mouths of men regarding this show has come not from men of New England. The New England men say it is a fizzle. But it isn't. This is a most colossal success when you consider what you have paid for it in effort. Some of you will go home and say: 'MacDonald is on the rampage,' but let me predict that if you don't get busy and rehabilitate this society, you, each one, will suffer and become in time like the leaves of that tree that had been permitted to rot of itself. You will be without protection when you most need it. And storms do come just so often!

"It is only because I have been honored with membership in this society for many years that I take to myself the task of scolding you. Here it was that I got my first taste of photographic fellowship, and I should regret deeply if you have not in yourselves that spirit that is going to make this the state convention of the country, as for so many years it has been."

### The Temple of Childhood

A SUBJECT which continues to puzzle the average professional portraitist is the proposition known as "The Temple of Childhood," or, to be exact, a department of this institution at the forthcoming Panama-Pacific Exposition consisting of a collection of photographs of children, from babyhood up to the age of fifteen. These photographs are to be made by photographers—one or more, at the discretion of the "Advisory Board" in any locality—appointed by the Temple of Childhood Company, each of whom receives a certificate stating that he is official photographer of the Temple of Childhood, Panama-Pacific Exposition, 1915, with the privilege to display this document in his studio or at the street-entrance. To obtain this privilege—and other resulting benefits—the appointee signs a contract reinforced by a five-hundred-dollar bond to be given by him.

Without enumerating the conditions of this agreement, which includes the payment by the appointee to the company of a specified percentage of the gross receipts, it is clear that the proposition interests only the energetic photographer with keen commercial instincts and successful business experience; and to what extent he can benefit from his connection with the enterprise, depends largely upon his individual ability as a business manager. It is unfortunately true that professional photographers, as a class, are not good financiers. Artistic talent and business-acumen do not always go together; one of these two elements usually dominates the other. Among the craftsmen of national reputation who have been recently appointed official photographers to the Temple of Childhood is George W. Harris, of Washington, D. C.

As for the proposition, itself, it is like other new business-ventures that require deliberate, solid thought

and careful investigation before being approved; that The Temple of Childhood idea does not find favor with every photographer does not, therefore, surprise us. We would suggest, however, that anyone who is interested in the proposition communicate with the central office, Fidelity Building, St. Louis, or with a member of the Advisory Board, which is composed of the following well-known photographers: B. J. Falk, New York City; S. L. Stein, Milwaukee; J. C. Strauss, St. Louis; H. H. Pierce, Boston; W. L. Koehne, Chicago; Elias Golden-sky, Philadelphia, and F. J. Feldman, El Paso, Texas.

### Lower Duties on Imported Photographic Material

THE reduced tariff on goods of foreign manufacture, promised by the Democratic party, has at last become a law. The photographic industries have been seriously affected, and material of nearly every description can now be imported at a much lower rate of duty than for many years. Roll-films are on the free list for the first time.

The present *ad valorem* import-duties on the principal photographic products are as follows:

Films, (rolls and packs) unexposed	Free
hitherto, 25%	
Dryplates, unexposed	15%
reduced from 25%	
Lenses (camera and projection)	25%
reduced from 45%	
Cameras, metal, wood or both	15%
reduced from 45%	
Papers, sensitized	25%
reduced from 35%	
Papers, not sensitized	15%
reduced from 30%	
Photographs, mounted or unmounted	15%
reduced from 25%	
Lantern-slides, plain or colored	25%
reduced from 45%	
Chemicals, liquid, powder, or crystals	10 to 20%
reduced from 25%	
Chemicals in tablet form	25%
hitherto 25%	
Pyrographic acid (Pyro)	12 cents per lb.
reduced from 25%	
Opera and Field glasses	35%
reduced from 45%	

That cameras, lenses and plates of European make will now be sold in this country in increased quantities, goes without saying, and, as a consequence, new photographic firms will be created, and small ones will suddenly leap into prominence.

The advertising-pages of PHOTO-ERA should be watched from now on for important changes in this respect, this issue already heralding the name of an important new photographic dealer, Allison & Hadaway.

### Hand-Cameras Admitted Free at the Panama-Pacific Exposition

JUST as the last form of this issue was laid down, the Editor was informed that the Concession-Committee of the World's Fair, San Francisco, 1915, had at last decided not to impose a tax on hand-cameras carried by visitors to the Exposition. This announcement, which thus corrects our editorial in this issue (in the form printed first) will be received with satisfaction by every camerist who contemplates a visit to the Panama-Pacific Exposition two years hence.

## BERLIN LETTER

MAX A. R. BRÜNNER

It is only a few months ago that I mentioned in my monthly letter an automatic copying-book. At present a similar apparatus has just come out under the name "Empire," and protected by two patents. It consists of a perfect working-table the plate of which represents a copying-frame. Inside there are several electric bulbs which, arranged like rays radiating from the center, produce a strong actinic light. Besides these white lamps, which do the copying, a yellow lamp is attached which glows only when the device is connected with the source of current, but is automatically put out of action during the copying-process. Within the frame is the cover made of wood and felt, and hinged to the tableplate. When shutting it, clockwork is put into action which audibly gives the number of seconds. When opening the cover, the clock is automatically disengaged. Through the closing and opening of the cover the lamps are switched on or off. All these various operations are effected by a single movement of the operator's hand. The most popular model is destined for negatives up to 18×24 cm, but larger ones can also be printed if we exchange the cover for a bigger one. The latter contains two springs instead of one for a better distribution of the pressure.

For some time both professionals and amateurs have desired to obtain a pleasing brown tone directly during the development of gaslight-papers which should resemble the warm platinum tone of matte daylight-papers. Several firms have thereupon manufactured suitable sorts of papers and special developers, but the latter were known only in liquid form, ready for use. A well-known firm of paper manufacturers in Rhenish-Prussia is now putting upon the market a new developer in solid form, which will facilitate the operation in several respects; for instance, the shipping, for use during vacation, traveling and the like. Besides, it is more economical. The same firm brings out the popular Mimosa paper, and we made several successful experiments with this in connection with the developing-powder called, "Velotol." The powder is kept in stock in small glass tubes containing 10, 50, 100, and 200 grams which are to be dissolved in five times the quantity of water. When using potassium chloride (1:10), absolute whites can be obtained even with thin, soft negatives. It is astonishing to what a degree the gradation of the tone-values can be influenced by more or less potassium chloride and yet without spoiling the wonderful, brown tone in the least.

Another novelty worthy to be mentioned is the exposure-slide, "Duplex," to be used in metal plate-holders only. This slide contains an opening half the size of the plate, and is put into the holder in place of the usual opaque slide. With it we are enabled to make two different exposures on one plate; say a landscape and a portrait or, what is still more desirable, we can take two exposures of the same object or subject in short succession and obtain a wonderfully plastic stereoscopic picture, if we paste the left print on the right portion of the mount and the right print on the left. In addition, the popular double (second self) pictures, in which one and the same person appears in a single picture in two positions, are easily produced, and better than with the usual expensive devices, as the slide is directly in front of the dryplate. In all such cases we pull out the slide only half the distance, make the expo-

sure and then push in the whole slide by which the portion already exposed is now covered and the unexposed half appears in the opening. This novel slide is very cheap, and is made in the usual sizes.

Speaking of plateholder-slides, it frequently happens that these fit too tightly and can be moved only with difficulty. The result is that the picture gets out of focus by being thus jarred. To prevent this, one should spread some talcum over the edges of the slides and into the grooves. The best result is obtained by mixing some vaseline with enough talcum until the proper consistency has been reached. This mixture is good for any other moving wooden parts, and can be used advantageously for slides which are a bit too small and hence not light-tight. In both cases dust is excluded, an advantage not to be overlooked.

Some time ago I attended the meeting of an amateur society where a lecture was given on the subject of artistic framing. The simpler the frame—the lecturer said—the more conspicuous will be the picture. The moulding may be wide, but should not be too deep. It is just the flatness of the frame by which the depth of the picture is increased. One should choose dull, matte frames, not polished ones, in order to render the tone of the print full and bright. We often see brown, low-toned portraits, the dark portions of which are unfortunately overshadowed by heavy, deep-black polished frames, and thus lose in value. Small or medium-sized photographs that are somewhat obscure are often framed showing wide margins, so as to render them more conspicuous; but to choose mounts of the proper color is not an easy matter. Many errors of judgment are made in selecting white mounts. For instance, many of our artists in modern portrait-photography are fond of imitating the Rembrandt lighting. Thus we see a girl's head, partly lighted, with strongly lighted shoulders coming out of a deep shadow, the whole surrounded by a glaring white mount. This creates sometimes the impression of an overprinted photograph, and the figure represented appears altogether too dark; for the white margins not only diminish the effectiveness of the highlights, but render the flesh-tones, which are half shaded, unnatural and gloomy. A dark mount (dark margins), on the other hand, increases the light-values of the picture and enhances the intended artistic effect. We should, however, not generalize this, for one ought not to exclude bright borders (margins) on principle. As an example, a tender female face would appear on a dark mount still more feeble, whereas the effect on a mount with bright borders would be darker and more forceful. Lastly, we must consider whether the picture hangs on the wall or is standing on a table. In the first place, the frame may be simple and hence less conspicuous; in the latter, a more elaborate frame should be used, if we do not wish the picture to be overlooked, as it is, in this case, generally of small size.

In the Royal Art Museum an exhibition has just been held which was of interest to specialists in architectural photography. We saw excellent examples of Chinese buildings, monuments, etc. The pictures were made by means of special lenses by a German architect who had journeyed to China for purposes of study. This business (photogrammetry) has been developed in this country perhaps to a greater extent than anywhere else, and I have mentioned this, and the work of our government institute in taking such photographs, on several occasions in these pages. This branch of picture-taking is quite impersonal and of mathematical accuracy; it prevents wrong conceptions and errors in measurement. While in most cases a universal lens is sufficient, we require special types if we wish to photograph larger buildings quite near, or others on a large scale.



## LONDON LETTER

CARINE AND WILL A. CADBY

On August 23 the Royal Photographic Society held its Press and Private View in the gallery of the Royal Society of British Artists. It is a well-hung show and decidedly interesting; but, as before, we wished the judges had been a little more severe in their selection. After admiring some really fine things, one receives a nasty jar to find cheek by jowl with them, so to speak, some sheer rubbish. A catholicity of taste is well, but there are some pictures that should not have been seen in the artistic section. Years ago we grumbled at the so-called "pretty-pretties," but some of these of this year can be described only as "silly-sillies!"

However, it seems ungracious to grumble when we really did thoroughly enjoy the show, on the whole. There are all the well-known people characteristically represented. Mr. Holding has three exhibits, each full of that subtle something which, for lack of a better word, we call distinction; Mr. Furley Lewis has some of his excellent portraits, and Walter Benington shows that he has gone ahead also in portrait-work. Frank Read has six very interesting pictures, showing his expert handling of lighting and full of atmospheric quality which only he seems able to get into his photographic work. . . . Here, no doubt, the gentle PHOTOGRAPHIC reader is becoming a little restive and afraid that he is going to be bored by our taking him conscientiously around the show; but we will not be so ruthless, and let conscience go, and tell him only just what interested us the first time we went around.

Not far from the entrance were two delightful studies by Mrs. Jeanne E. Bennett, called "Life's Mystery" and "La Penseuse." They are nudes that are attractive and restrained in treatment, and one must congratulate Mrs. Bennett on her success, for this is a difficult subject for the camera, though this year plenty of photographers have tried it. Mrs. Bennett has caught just the touch of poetry and mystery, and avoided the realism that spoils some work of this kind.

We had to pull up before a group of six Demachys. They are called in the catalog "Oil-Transfers" and, like all his work, are amazingly clever. The "Hot Day at Redon" and the "Snow-Scene" both appealed to us strongly; the way heat and cold were suggested was a triumph and one had to remind oneself that it was photography and not paint.

Soon after these, we stopped at a little bromide-print modestly priced at just under four dollars and called "Bonne Bouche." It was bound to interest us anyhow, for it was a light-toned figure of a child against a white background, but as well as interesting, this gave one of us more pleasure than anything in the exhibition, for it was so perfect in its way and seemed to have gone as far as this kind of photography could go. It represented a little girl, almost in profile, looking at some cherries in her hand and was by a worker from Leeds, named Mrs. Whitaker.

We were enjoying Mr. Hoppé's Russian Ballet pictures, when Mr. Warburg came and suggested our making a move to the Autochrome-room and, as he is an expert in this work, we were glad to have him take us at once to the most interesting of them. A medal went to one called "Among the Roses," by Dr. E. Barton, and it was well deserved; for not only were the colors in harmony, but she who stood among the roses was so beautiful. Mr. Warburg, himself, had some very interesting

examples, one delightful plate being red toadstools with a green-grass fore- and background.

The London Salon of Photography at 5A Pall Mall East, held its Private View on September 5th and opened to the public on the 6th. The Private View was fairly well attended, but, no doubt, the early date of opening was the cause of the absence of many well-known faces one looked for and always met at this function in the old days of the Linked Ring. Happily our old acquaintance Mr. Anthony Guest, the "guide, philosopher and friend" of all photographers, and who for years has held the responsible post of Art-Critic in Chief of our craft, was among those present; and one caught a glimpse of Mr. Mortimer, Mr. Ward Muir and several of the more recently-elected members.

This exhibition, the direct descendant and inheritor of the traditions and aspirations of the Linked Ring, whose annual show used to be called the Photographic Salon, is the chief artistic photographic event of the year in this country.

A glance around the gallery gives the impression that the pictures are crowded. There is very little space between them and some even are hung below the line. On referring to the catalog, which, by the way, has sixteen full-page illustrations, one sees that there are roughly one hundred more exhibits than used to be allowed in the old days. On taxing one of the judging-committee with this, the excuse was that the number of entries had been overwhelmingly large.

The international character of the exhibition is evident, for more than half the exhibitors are foreigners, and it is interesting to go around the walls picking out the representatives of various countries. This, in many cases, is easily done, as national characteristics are strongly marked in the photographs. For instance, one would know that Rudolf and Minya Dührkoop's exhibits, both in treatment and subject, could have come from nowhere but Germany, and that only Holland could be responsible for "The Letter," an engraving-like little print reminding one of the careful, accurate work of the old Dutch masters.

The popular and much-talked of "Sphinx," by Alexander Keighley, is a good example of much present-day work, where technique suffers presumably at the touch of the oil-brush. The clouds appear to avoid carefully the distant pyramid, leaving a light edge around it, and one feels that the outline of the head of the sphinx itself is not quite true to nature. This is where the danger of handwork on a photograph comes in, destroying, as it so easily may, not only the perspective but also atmospheric truth.

As at the Royal, nudes are plentiful. After comparative neglect for several years, quite a number of photographers seem simultaneously to have awakened to the possibilities of the subject. Among the most successful examples of this subject must be mentioned Miss M. J. Wilson's "Sunshine," an admirably-posed and graceful figure of a young girl. It is not too much to say that this is one of the most delightful pictures that has reached the London Salon this year from the States, and hails from California.

Color-work is also fairly prominent; but, although not entirely satisfactory, it shows a distinct advance over last year's productions. Among the best may be mentioned Mr. H. Y. Simmons' "Sacred Pool," a thought-stirring study in dark green; Robert Demachy's "Study," No. 246, a real triumph of restrained and controlled color-rendering, and the three of Mr. R. Macfarlane Cook's, which seem to have traveled further along the road to success than any we have yet seen.

Space this month forbids detailed mention of the amusing group of what we may call Futurist prints, a



goodly number of portraits and some quite satisfactory snow- and water-scenes, but we hope to return to these in our next letter.

Mr. Alvin Langdon Coburn, who seemingly does not know what it is to take a rest, is at present doing some very interesting but exhausting work, which requires an expert ingenuity, for he is taking photographs of "Androcles and the Lion," Mr. Bernard Shaw's new play which is running now in London, and he is doing them after the performance. His admirers have for some time been eager to see some of his Californian and Mexican work, and now he has promised that they shall have a chance, as he will give an exhibition some time next month in London.

Miss Helen Murdoch actually has still another show at the Halcyon Club. The working-capabilities of these energetic Americans are simply astounding. It was only a few months ago that there was a whole gallery full of her work, and now here it is again just as full with whole-plate Autochromes (portraits and landscapes) all down the middle of the room, and huge enlargements hung all around the walls. It must have been a very busy summer and a most interesting one, for she seems to have been all over England and through the picturesque old towns of France. "I kept meeting friends," she told us, "who asked me to go along with them, and I said if they took me they must take the camera, too, and that's how it was I got so much done."

We regret to have to record that Mrs. Weed Ward, wife of the late Mr. H. Snowden Ward, died on the last day of July. Mrs. Ward was an American but, like her late husband, made a home both here and in the States. She was an ardent and clever photographer who has done some valuable record-work and was also known as a lecturer. She will be missed by a wide circle of friends in both countries.

### Frederick Gutekunst Still Living

Philadelphia, October 8, 1913.

Mr. Wilfred A. French, Boston, U. S. A.

My dear Sir: Permit me to call your attention to your article, "Our Illustrations," page 211, PHOTO-ERA, October, 1913, issue, regarding genre, page 196, closing paragraph, in which the impression is conveyed that Mr. Frederick Gutekunst is deceased. I am glad to state that Mr. Gutekunst (one of the organizers of the Photographic Society of Philadelphia, by the way, in 1862) is still alive, and only a week or so ago celebrated his —th birthday by actively attending to his duties at his studio on Arch Street, this city, where he has been for so many years.

Very truly yours,

HAROLD F. A. STARR, Sec'y.

### Protecting "Photo-Era" Readers

AMONG the things which the publisher has to handle with tact is the disposition of undesirable advertising. This is divided into two classes — the kind which relates to untrustworthy goods, although the advertiser's financial responsibility is quite satisfactory; and the other which refers to the innumerable photo-finishing concerns scattered throughout the country, most of which turn out very poor work. A trick of these photo-finishers is to send in advertising-copy at the last moment before going to press — without reference or prepayment — urging that it be inserted in that particular issue; but the plan fails to work. When proofs of the applicant's technical ability and business-integrity are requested by the publisher, there is never a reply. It is against such frauds that PHOTO-ERA protects its readers.

### The Brooklyn Institute of Arts and Sciences

THE department of photography is to be congratulated upon the splendid program arranged for the winter months at the Academy of Music Building. The proposed events for the season 1913-1914 include:

#### LOAN-EXHIBITION OF PRINTS

October 6, W. J. Mullins; October 20, Members of the Dept.; November 3, C. Yarnall Abbott; November 17, Jeanne E. Bennett; December 1, S. H. Lifshay; December 15, Dwight A. Davis; December 29, Dr. Arnold Genthe; January 12, Sidney Carter; January 26, F. Holland Day; February 9, Chas. H. Barnard; February 23, Emma Spencer; March 9, George H. Seeley; April 6, W. H. Zerbe's Class; April 20, C. H. White's Class.

#### DEMONSTRATIONS

October 17, W. H. Zerbe; October 31, Kent & Firth; November 14, W. H. Zerbe; November 28, W. E. Macnaughtan; December 12, S. H. Lifshay; December 26, W. H. Zerbe; January 9, R. M. Coit; January 23, W. H. Zerbe; February 6, Holden & Underhill; February 20, W. H. Zerbe; March 6, Chas. B. Denny; March 20, W. H. Zerbe.

#### TALKS ON COMPOSITION

October 24, F. Weitenkamp; December 19, Otto W. Beck; February 13, Gertrude Käsebier; April 3, Clarence H. White.

#### LANTERN-SLIDES

November 21, Orange Camera Club; January 13, Camera Club, N. Y.

#### CLASSES

Instruction in Artistic Photography, October 2 to April 15, first and third Thursdays, by Clarence H. White, of Columbia University. Instruction in Rudiments of Photography, October 7 to April 14, each Tuesday, by William H. Zerbe.

### Chicago Camera Club

AMONG the notable October features of this club were an illustrated lecture on Spanish paintings by Dudley Crafts Watson; an illustrated lecture on photomicroscopy by Francis T. Harmon; an exhibition of lantern-slides from the American Lantern-Slide Interchange; the annual sale of cameras and photographic supplies, and an exhibition of photographs, fifty-seven in number, by Mr. Paul Lewis Anderson. As an inspiration to better work, and as an insight into artistic work with the camera, these photographs were unexcelled.

### St. Louis Y. M. C. A. Print-Exhibit

THE St. Louis Young Men's Christian Association and the Missouri Camera Club of St. Louis will hold a general exhibit of amateur photographic work for the city of St. Louis and vicinity during the months of November and December.

On November 11, 12, 13, this exhibit will be held in the parlors of the Central Y. M. C. A. of St. Louis. For the last two weeks in November and the first two in December, the pictures will be on exhibition at the New Central Public Library.

There is no fee charged for the entrance of pictures, and for full particulars for entrance, address Art Dept., Central Y.M.C.A., St. Louis, Mo.

# WITH THE TRADE

## Statement of the Ownership, Management, Circulation, etc.

### Of Photo-Era Magazine, the American Journal of Photography.

Published monthly at Boston, Mass., required by the Act of August 24, 1912.

Editor, Wilfred A. French, Boston, Mass.  
 Managing Editor, Wilfred A. French, Boston, Mass.  
 Business Manager, Wilfred A. French, Boston, Mass.  
 Publisher, Wilfred A. French, Boston, Mass.  
 Owner, Wilfred A. French, Boston, Mass.

Known bond-holders, mortgagees, and other security-holders, holding one per cent or more of total amount of bonds, mortgages, or other securities: None.

(Signed) WILFRED A. FRENCH.

Sworn to and subscribed before me this 24th day of September, 1913.

(Signed) SAMUEL DAVIS, Notary Public.

(SEAL) (My commission expires Aug. 25, 1916.)

## The Instanto Trial-Offer

THAT unusual trial-offer of The Photo-Products Co., Chicago, is continued in this issue. So many who appear to have benefited by this liberal proposition are recommending Instanto to their friends, that the manufacturers wish to give all a chance to try it with little expense. Sending three full dozens of post-cards prepaid for 25 cents looks unprofitable. So it would be, did not the large majority follow with a trial order, and also become Instanto boosters — sort of an endless chain.

Any of our readers who are already Instanto users and have not received the new price-list showing the extra hard, buff, and linen-surface grades should request a copy at once. The list will be sent to any one even if the trial-offer is not accepted. Act now and mention PHOTO-ERA.

## Euryrnr Lens Construction

THE Series IV Euryrnr, which is rapidly gaining in popular favor, is a three-glass type instead of a four-glass type as many seem to suppose. During the spring of 1913 this lens was subjected to a thorough reconstruction, in which the three-glass construction was adopted in order to lessen weight. This was necessary because a four-glass lens working at F/4.5 requires relatively thick glasses of great light-absorption. The improved construction provides a light-weight, compact objective, sacrificing none of those corrections for chromatic and spherical aberration and astigmatism, so important in successful photography. Every lens will cover the indicated picture-size with admirable clearness to the very edge of the plate, and the light is uniformly distributed. Color-defects have been eliminated, so that this lens is as well adapted to color-photography as to portrait, interior or speed work.

## Photographic Dealers' Convention

THE farsightedness of coöperative effort has been demonstrated so often in other lines that every one allied with the photographic industry will welcome the report that arrangements for the Convention of the Photographic Dealers' Association of America, to be held March 24-27, 1914, at the Hotel La Salle, Chicago, are progressing rapidly.

Already numerous firms have signified their intention to exhibit and, judging from their standing in the trade, it is a foregone conclusion that this coming convention will go down in the annals of the Association as one that accomplished much for the interest of the trade in general.

President Charles H. Huesgen, of the Association, in a recent interview stated that manufacturers and dealers alike cannot but profit by the stimulus to the business which this coming convention will provide.

Dealers should send in their applications for membership at once. This important matter should receive your immediate attention. Write to any of the following officers for a copy of the new constitution and by-laws and application-blanks adopted at the first convention, held in Rochester last March.

President, Charles H. Huesgen, 456 Fourth Ave., N. Y. City; first vice-pres., E. H. Goodhart, 22 Central Ave., Atlanta, Ga.; second vice-pres., H. M. Fowler, 806 Huron Road, Cleveland, Ohio; third vice-pres., W. P. Hallam, Jr., 17 Fourth Ave., W., Duluth, Minn.; fourth vice-pres., E. M. Heidkamp, 56 W. Randolph St., Chicago, Ill.; secretary, William Hartman, 623 E. 37th St., Brooklyn, N. Y.; treasurer, George L. Kohne, 602 Summit St., Toledo, Ohio.

## Photoloid, a New Printing-Medium

A NEW process of photographic printing, of interest alike to professional and amateur workers, has made its appearance upon the market and in a quiet way has already achieved considerable popularity. With the publicity which will now be given to it, there is every reason to believe that it will take a high place among the best in printing-media. Photoloid is not a paper; it is a special semi-transparent material, similar in appearance to ivory or porcelain, but flexible, tough and durable, water and chemical-proof. It is made in buff, white and ivory with a firm and absolutely matte surface. The sensitive emulsion is very similar to that of high-grade developing-papers, being exposed in the same manner and treated in the usual solutions with proper modification. Blacks, sepias, olives and grays are obtained by direct development, the resulting prints being remarkable for their brilliancy, delicacy of the highlights, depth of the shadows and gradation of the middle-tones. In other words, carbon-effects are obtained by a simple, well-known process on a base that is permanent for all time in all climates. Moreover, the image will not fade and there is no need of mounting, for there can be no curling.

Photoloid is an ideal medium for the permanent rendition of choice photographs, either in monochrome or colors, for watercolors may be applied if desired. Prices and further information are contained in an advertisement on another page.

## Anso in New Minneapolis Quarters

IN two years the Minneapolis distributing-depot of the Anso Company has been outgrown. Although it represented a considerable enlargement when occupied, it has now become inadequate for the increased business, and much larger quarters have been taken in the Commercial Building, corner of First Avenue, North, and Third Street. Orders should be mailed to the new address so as to prevent delay.

## Try Montauk Bromide Paper

Now is the time to prepare for the enlarging-season. The success of your enlargements fully depends upon the choice of the correct medium. If you have not tried Montauk Bromide Paper, do so immediately, as you will undoubtedly find it entirely satisfactory.

Montauk Bromide Paper has nine distinct grades and surfaces. If you will communicate with G. Gennert, 24 E. 13th St., N. Y., 320 S. Wabash Ave., Chicago, Ill., and 682 Mission St., San Francisco, Cal., free samples will gladly be sent to you. You should not fail to take advantage of this offer.

## An Interesting Test-Chart

A NEW and unusually interesting test or "ability" chart has just been issued by Allison & Hadaway, photographic dealers, 233 Fifth Avenue, New York, and is sent free upon request. The design, consisting of various geometrical figures, is printed in a number of special colors, and through its use the technical ability of the photographer is ascertained; it also enables him to test the qualities of the lens used. To increase the interest in the modern methods of Chromatic Photography, the firm will buy a print from the best negative made of the Ability Test-Chart, for which it will pay the sum of \$25. There are no restrictions in the offer, and, in the event two prints of equal merit being received, the prize will be equally divided. Send print before Jan. 1, 1914.

## Collins Mounts

IT is a pleasure this month to call the attention of our readers to the advertisement on another page of one of the oldest card-mount houses in America — the A. M. Collins Mfg. Co., Philadelphia. Collins mounts have long enjoyed an enviable reputation for purity, high quality and superb finish; their styles are constantly changing and are always up to the minute. To know the correct Collins styles is to know the latest.

## Radion Enlarging

BACK from your vacation and with fewer outdoor amusements and longer evenings, now is the time to enlarge the best of your vacation negatives for your friends and yourself. Some of the subjects when enlarged from small negatives will probably be worthy of framing — you will never know until you try. If you depend upon a photo-finisher to do this, it becomes expensive. Having your own Radion Enlarging-Printer you can judge of the result accurately by the enlarged image on a white screen, and if the subject does not seem worthy, you have been put to no expense; if it does seem worthy, it will cost but little to make an enlargement and you will have had the pleasure and satisfaction of having made it yourself. There is no better pastime for winter evenings than to use an inexpensive Radion. Send to H. C. White Co., North Bennington, Vt., for prices and particulars.

## Newman & Guardia Cameras

As a result of the reduced tariff on cameras of foreign make, the firm of Allison & Hadaway, of New York City, has captured the American agency for the celebrated Newman & Guardia cameras, of London. These superb products have been mentioned in terms of praise several times in these pages. Connoisseurs, the world over, recognize in the "Trellis," the "Sybil," and other models of this make of cameras the highest degree of efficiency, accuracy and workmanship combined with beauty of design and compactness of form. The mere examination of the illustrated catalog, distributed by the American agents, will arouse the immediate interest of prospective buyers.

## Higgins' Photo-Specialties

A PHOTOGRAPHIC commodity, which has become as indispensable to the daily craftsman as pure water, is Higgins' Photo-Mounter Paste. Always ready for use — if not allowed to dry up — immediate in its action, permanent in adhesive force, and never varying in quality and effectiveness, this product has justly earned the enviable reputation it enjoys. One of the chief virtues of Higgins' Paste is that it will not allow the print to bend or buckle, but cause it to lie smooth and flat on the mount.

But its maker has other specialties of equal interest to the photographer. Please consult the advertisement in this and every issue of PHOTO-ERA.

## Colored Postcards for Home-Projection

POSTCARDS, of beautiful subjects and exquisitely colored, to enhance your collection for home-use with your opaque projector during the coming winter-evenings, are used for advertising-purposes by the Japanese Waterecolor Company, of Rochester, N. Y. These postcards in natural colors show the great variety, delicacy and beauty of the Japanese Self-Blending Colors.

By special arrangement with the Publisher, a set comprising ten of these postcards will be sent postpaid, for fifty cents, to any reader of PHOTO-ERA.

## An Autochrome Innovation

A DECIDED impetus has been given to the practice of color-photography by the announcement of the Lumière Jougla Co. to the effect that, in addition to developing and mounting Autochromes for beginners, the experts of the company will criticize every exposure and in every possible way assist the camerist to become thoroughly acquainted with the technique of the process. To this end, exposure-slips are now furnished with every box of plates, together with exposure-records to forward with plates to be developed. Although the Autochrome process is a relatively simple one, there are many who, never having tried it, doubt this; but who, with expert aid offered gratis, will probably feel encouraged to essay success.

## The Ica Bebe Camera

THIS is rapidly becoming an age of tiny cameras and printing by enlargement. No longer does every other man carry a revolver in his hip pocket; it is a camera in the coat-pocket instead, and it need not bulge the pocket much either. Investigate the Ica Bebe and convince yourself. This is no mere toy, but a well-constructed, practical instrument capable of doing splendid work.

# PHOTO-ERA

The American Journal of Photography

Vol. XXXI

DECEMBER, 1913

No. 6

PUBLISHED MONTHLY BY WILFRED A. FRENCH, 383 BOYLSTON STREET, BOSTON, U. S. A. Entered as Second-Class Matter June 30, 1908, at the Post-Office, Boston, under the act of March 3, 1879.

## YEARLY SUBSCRIPTION-RATES

United States and Mexico, \$1.50 postpaid. Single copy, 15 cents.

Foreign subscription, \$2.25 postpaid. Single copy, 1 shilling. Canadian subscription, \$1.85 postpaid.

## ADVERTISING-RATES ON APPLICATION

WILFRED A. FRENCH, Ph.D., Editor; PHIL M. RILEY, Associate Editor  
KATHERINE BINGHAM, Editor, The Round Robin Guide

Contributions relating to photography in any and all of its branches are solicited and will receive our most careful consideration. While not accepting responsibility for unrequested manuscripts, we will endeavor to return them if not available, provided return-postage is enclosed.

## CONTENTS

### ILLUSTRATIONS

Snowballing .....	Will Cadby .....	Cover
Portrait of Léon Bakst .....	E. O. Hoppé .....	276
A Sunlit Villa .....	T. D. Ralli .....	278
The Antique-Shop, Rouen .....	Frank H. Read .....	279
A Sunlit Bridge .....	Edwin Marks .....	279
Patience .....	Hugh Cecil .....	281
The Late Sir Jonathan Hutchins .....	Walter Benington .....	281
A Banded Vale of Shadow and Sunshine .....	Peter Orr .....	283
Sunshine and Shadow .....	William G. Meredith .....	284
Bonne-bouche .....	Mrs. A. I. Whitaker .....	285
The Cart-Shed .....	George H. Capper .....	286
Madame Pavlova .....	Madame D'Ora .....	289
In Love .....	Marcus Adams .....	290
Study .....	Oscar Hardee .....	291
A Fantasy .....	Alexander Keighley .....	293
The Quadriga .....	A. R. F. Evershed .....	296
A Breton Fishing-Village .....	Robert Dodd .....	299
Le Petit Lever de Mme. Du Barry à Versailles .....	Hamilton Revelle .....	299
Dahlias .....	J. B. B. Wellington .....	300
Two Types of Home-Made Trays .....	James Thomson .....	301
A New Toy .....	David Brvan .....	305
The Winty Sea — First Prize, Marine-Subjects .....	James M. Edsall .....	306
When Foaming Billows Lash the Shore — Second Prize, Marine-Subjects .....	William S. Davis .....	307
In Quiet Mood — Honorable Mention, Marine-Subjects .....	H. P. Webb .....	308
Low Tide — Honorable Mention, Marine-Subjects .....	Charles H. Flood .....	308
Sunset, Chesapeake Bay — Third Prize, Marine-Subjects .....	A. B. Hargett .....	309
Sunset in Honolulu Harbor — Honorable Mention, Marine-Subjects .....	A. S. Nakamura .....	310
The Fish-Wharf — Honorable Mention, Marine-Subjects .....	F. W. Hill .....	310
Strolling Homeward — First Prize, Beginners' Contest .....	C. A. E. Long .....	311
The Old Spring-House — Second Prize, Beginners' Contest .....	Walter L. Brown .....	312
The Roaring Ocean — Third Prize, Beginners' Contest .....	Seizi Tadokuma .....	312
Eager to Be in the Picture .....	Alice F. Foster .....	318

### ARTICLES

The London Exhibitions .....	E. O. Hoppé .....	277
Color-Screens .....	E. J. Wall, F.R.P.S. .....	287
Beauty at Home .....	William Ludlum, Jr. .....	294
Influences Affecting Sulphide Toning .....	N. C. Deck .....	294
The Camera as Interpreter of Human Character .....	E. H. Clement .....	297
Home-Made Trays .....	James Thomson .....	298



PORTRAIT OF LÉON BAKST  
E. O. HOPPE  
ROYAL PHOTOGRAPHIC SOCIETY





# PHOTO-ERA

The American Journal of Photography

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## The London Exhibitions

### I. The Royal Photographic Society

E. O. HOPPÉ AND FRANK H. READ

IT is very pleasant to record that the Fifty-Eighth Annual Exposition of the R. P. S. marks the beginning of a new era. For many years past this exposition has sustained a monotonous level of mediocrity, last year's show being about the low-water mark. The committee has apparently taken to heart and realized the severe though well-meant criticisms that have been universally made, and its energetic endeavors to rouse itself and to gain influential support seem to have met with some amount of success.

Not since 1907 has the foreign element been so well represented as this year. Among the English exhibitors new men have come to the front whose work promises exceedingly well for the future; a very healthy sign of progression. Also several of the leading workers who, for the last few years, have kept aloof from exhibiting, are well represented.

The days of faking are apparently gone, and there is no question that any further development lies in the direction of pure photography alone. To destroy wilfully the beautiful qualities inherent in the medium has been one of the regrettable tendencies of former days. It was considered perfectly legitimate to produce by artificial and laborious means a result that could have been obtained by simpler means and certainly in a much more direct way; but was it all worth the trouble and why try to produce effects in such a roundabout way? The best results even were neither good photography nor good art.

Landscape subjects predominate in the exhibition and it is pleasing to note that the subject-picture — that abomination that tells a story — is becoming more and more rare. Taken as a whole the motives in the landscape-work are well chosen and due regard has been paid to composition. The treatment of the subject,

however, leaves, in the majority of cases, much to be desired.

It is interesting to note that a considerable increase has taken place in the number of pictures produced by the oil or bromoil processes, while the number of platinum prints has also been increasing. Bromide and carbon prints, however, show a considerable falling back. Of the total exhibits about 28 per cent are produced by one or other of the oil-pigment processes; 20 per cent by platinum; 30 per cent by bromide; 8 per cent by gum-bichromate and 14 per cent by carbon, ozobrome, silver and other processes.

The exposition is of a fairly international character. France is represented with 22, Germany with 28, Holland with 11, Italy with 7, Austria-Hungary with 18, Canada and Australia with 16, Russia with 3, Spain with 5, and the U. S. A. with 18 exhibits.

Of the American exhibitors Mrs. Jeanne E. Bennett, of Baltimore, shows a fine set of five rich platinum prints. Of these No. 11, "Life's Mystery," is a restrained and refined treatment of the nude. Taken as such it is admirable — nude and not naked. Such a gifted worker, however, should not adhere to the rather played out symbolism of the crystal globe. Pirie MacDonald of New York attracts well-deserved attention with his two vigorously-treated portraits "Leonard Ochtman" and "Will H. Low," of which the latter particularly displays great keenness of observation and power of interpretation. There is real boyish charm in the small print of Dr. D. J. Ruzicka, of New York, which he calls "When We Were Little Boys," and his picture entitled "Spring" is full of rhythm of design.

Miss Helen Messenger Murdoch sends a fine collection of Autochromes by which she greatly adds to the already high reputation which she possesses in this country.



A SUNLIT VILLA

T. D. RALLI

ROYAL PHOTOGRAPHIC SOCIETY

Whoever has followed the career of Miss Grete Back, of Dresden, must have been struck by the rapid progress this gifted lady has made. She has quickly come into front rank in German professional circles and I understand that she is doing thoroughly well. Her two contributions this year are real gems.

It is an extremely good sign for the prosperity of future exhibitions that the Royal Photographic Society succeeded in securing the support of first-rate workers who for some reason or other have for several years kept aloof from open exhibitions. The names of Robert Demachy, Walter Benington, Frank H. Read, E. O. Hoppé and Major Puyo would be sufficient to give it prominence, and in addition a dozen or so of names can be mentioned who are distinguished among the leaders of present-day pictorial photography. Walter Benington's six portraits are strong character-interpretations which breathe the spirit of sincerity. They betray a close study of the character of the sitter

and are wonderfully true in the reflection of his moods.

Reginald A. R. Bennett, of Oxford, has been steadily advancing in his work and his large bromide "Left by the Tide" is a new proof of his versatile talent. Another worker who has kept the promise made by his earlier work is Frank Birch, of Derby, an enthusiastic professional in a small country place who adheres to his conviction and produces work of an artistic nature for which many a London photographer might well envy him. The dainty and decorative work of Dr. E. G. Boon, of Alassio, is, of course, well known and his three Autochromes are full of the joy of nature.

Two new recruits to the ranks of London professionals are Hugh Cecil and Miss Yseulte Parnell. Both seem to possess strongly-marked individualities. A remarkable degree of reflectiveness combined with unaffectedness of pose and simplicity of treatment are the outstanding features of their work.



THE ANTIQUE-SHOP, ROUEN

FRANK H. READ

A SUNLIT BRIDGE

EDWIN MARKS

ROYAL PHOTOGRAPHIC SOCIETY



The landscape-work by H. Essenhigh Corke, Fred Judge and Mrs. Ambrose Ralli is just a little superficial, the motives having obviously been chosen to arrest attention. For their treatment, however, we have high praise; it shows considerable mastery and ease. That veteran William Crooke, of Edinburgh, a man held in the highest esteem in professional circles, has a worthy set in his four sepia platinotype prints of Scottish notabilities, and his compatriot John Moffat's three strong portraits, of which that of "Frank P. Moffat," a past president of the Professional Photographers' Association of Great Britain, is uncommonly good. It gives the geniality of the man to the life.

Of Mr. Robert Demachy's transferred oil prints, we prefer "A Hot Day at Redon, Brittany," though all the others are exceedingly good. This little print has just sufficient of the human element in it to make an instant appeal to the beholder. M. Demachy's keen artistic sense is intimately coupled with a solid and thorough competence for technique — too rare, but very necessary attributes.

We do not think that Major Puyo has ever quite surpassed his early splendid efforts in gum-bichromate printing. His oil prints, like those of M. Demachy, produced by the transfer-

method, are intensely interesting. The subject-matter in all his pictures is extremely good and the treatment shows a remarkable spontaneity and vigor. The prints are undeniably effective, but we miss the delicacy and refinement which distinguished his earlier work. His heavy dark masses are in almost every case of a uniform black with nothing to relieve the somber monotony.

H. W. Fincham strikes a fantastic note in his "Mont St. Michel by Moonlight," in which, however, he fails to convince. W. A. Hensler, John H. Gear and Nichol Elliott give conscientious studies from nature with practised skill treated in a more or less academic style. Some businesslike portraits are shown by E. C. Hiffe and J. H. Hopson, while the brilliancy which we are accustomed to find in the work of Minya and Rudolf Dührkoop, Hugo Erfurth and Madame D'Orá is evident in the excellent examples contributed to the show by these leaders in portrait-work. Nicolai Petrow, of Moscow, is represented with two strong portraits on a big scale which deserve praise, and Emil Chagyar, of Budapest, by his six cleverly-handled gum prints of great originality, adds considerably to the high reputation which he has already gained in this country during the last three years.

## II. The London Salon of Photography

THE question whether there is any necessity for two annual exhibitions, run simultaneously by two different organizations, is of sufficient importance to be considered seriously. The works exhibited by the now defunct Linked Ring have always been of an entirely different character than were those shown by the mother society, and its influence on the development of pictorial photography has been most strongly felt. During the last few years, however, there has been a gradual leveling of the general character of the work, and the difference in the exhibited work at the two shows this year is not nearly so marked as hitherto.

Any really healthy advance must of necessity lie in the direction of one strong organization. The splitting up into separate camps — however well meant — can only be detrimental to progress. The facts that the leading spirits of the London Salon of Photography feel strongly for the general cause and are willing to sacrifice personal motives are generally acknowledged; it is, therefore, sincerely to be hoped that they will be sufficiently broad-minded to consider the advisability of an ultimate amalgamation for the purpose of organizing one strong show.

One would think it to be in the interests of both organizations to call a meeting of delegates with a view to come to some understanding in this respect. That by such a step both would benefit, is unquestionable.

It is to be expected that there will be a certain amount of resistance on both sides; but if the dissenters will look honestly at the present state of affairs with impartial eyes, they cannot fail to see the futility of present methods. That both sides must give and take, goes without saying; for the matter at stake is worthy of some sacrifice, and it is for the older society to make the initial move, to show its goodwill in the matter.

If it is possible for a trade-house to bring together a collection representative of the best work of the present day — such as was shown at the recent exhibition organized by Messrs. Gevaert, in London — how much easier would it be for a really powerful body to do likewise. It may be said that the pictures shown on that occasion did not represent one year's work, but may have extended over a period of years; but this fact only substantiates the opinion held by a number of prominent workers that an annual photographic exhibition should be a thing of the



PATIENCE



HUGH CECIL,  
ROYAL PHOTOGRAPHIC SOCIETY

THE LATE SIR JONATHAN HUTCHINS

WALTER BENINGTON



past. Photography is too sterile, and its development hardly rapid enough, to show marked degrees of progress within the short space of twelve months.

It is impossible to speak in detail about all the works exhibited. The following are impressions gained by a careful inspection on Press Day and confirmed on a subsequent second visit.

John H. Anderson has six pictures all of which deserve high praise. His work is remarkable for the great originality in the treatment of everyday-subjects. The four splendid harbor-scenes and, particularly, the two other examples, "Lower Thames Street" and "A Canal-Scene, Amsterdam," are full of life and color-suggestion.

Marcus Adams is a successful interpreter of childhood. He shows great beauty of expression in his three prints and his rendering of tone is fine and delicate. His "In Love" is reproduced in this issue.

Grete Back brings a splendidly-posed portrait of a woman in which she has given full value to the sitter's individuality. It will be Mrs. G. A. Barton's own fault if she forfeits the eminence which she has gained in the past by her original work. "The Bramble Boy" is but a variation of the well-known motive which she has chosen for treatment during the last few years. It is as good as its predecessors, but the scale seems to us overlarge.

Distinction is lent to the show by the inclusion of the fine examples of work from Walter Benington and Frederick H. Evans.

In Dr. E. G. Boon's picture, "A Passing Aeroplane," the figure of a girl, seen through an open doorway, is fragrant with delightful appreciation of budding womanhood.

Hugh Cecil, who is a new recruit to London professional circles, is seen at his best in the vigorously-treated portrait of the painter, "Alfred Parsons, Esq., R. A., R. W. S."

The experiments which M. Robert Demachy shows by his new color-method are extremely interesting. The prints are produced by a development of his oil-transfer process, consisting in the skilful application by hand of colored pastels or crayons. The results are very refined and delicate.

The two Dührkoops, Minya and Rudolf, have a singular faculty for ease of expression. Their works can be recognized at the first glance among thousands, mainly by the remarkable simplicity and sincerity of execution. We are inclined to the opinion, however, that in their present collection — fine as it undoubtedly is — the laborious hand-treatment of the backgrounds is detrimental to the whole harmonious effect.

There is no falling off in Charles H. L. Emanuel's mastery of technique in his set of five small prints — mostly of Paris street-scenes.

Dr. A. R. F. Evershed, Oscar Hardee, E. T. Holding and C. Willé well sustain the level of former merit.

The superb work of Charles Job has always been notable for artistic perception allied with excellent technique, and the four landscapes shown here are true to his best traditions.

Very commendable are the contributions by Max Albert and F. C. Boyes, whereas a marked falling off is evident in the work by Elfriede Reichelt, Hugo Weisz and Anny Heimann.

A very delicate color-print by Fred Judge, "A Winter Evening," must be singled out for special mention on account of the fine rendering of atmosphere.

We think that nothing in the show equals in sheer impressiveness Alexander Keighley's forceful presentation, "The Sphinx." This is a highly imaginative work treated broadly and effectively. In an entirely different vein is his woodland scene, "A Fantasy," where a group of dancing figures have been excellently introduced. "Madame Deswarte et Son Fils," by Furley Lewis, is notable for intellectual quality; and appealing charm emanates from Charles Macnamara's delicious print, "The Intruder." Olga Máté sends a pretty trifle in "Akt," but for Leo. Kalmar's "Akt-Studie," we have but mild commendation.

James McKissack has gained a high reputation in a very few years. A certain breadth marks most of his work, which nearly always betrays acute observation. He is particularly successful in "Salmon Fishers."

F. J. Mortimer's five contributions are less "Mortimeresque" than usual. He is an acknowledged portrayer of the sea, but this year he has left the field to others, such as Walter Thomas, Percy G. R. Wright and Richard J. Delf, to show their prowess with this particular kind of work. The rendering of a children's "Tea-Party" is his most ambitious effort. It is well composed and a happy representation of childhood.

The individuality of H. Y. Summons is strongly marked, but has not yet had time and opportunity to reveal itself prominently. His is a very interesting personality and he works indefatigably for the realization of his ideas. "The Sacred Pool" and "Thebes" are two ambitious subjects treated with consummate skill.

P. B. Rider's best work is characterized by an unassuming and restrained technique. In "The Pavement-Artist" he has selected an incident familiar to those who live in large cities



A BANDED VALE OF SHADOW AND SUNSHINE

ROYAL PHOTOGRAPHIC SOCIETY

PETER ORR



SUNSHINE AND SHADOW

WILLIAM G. MEREDITH

and he has treated his subject in a very pleasing manner.

If Miss Kate Smith does not succeed to penetrate to the heart, she certainly captivates the visitor by the charm of her model in "Romance — the Daughter of History."

Ward Muir's individual note is evident in his "Three American Impressions" — "The Woolworth Building and the Post-Office, New York;" "Power-Houses in the Niagara Gorge," and "The Bridge Below Niagara" — very original renderings of well-known themes. We, object, however, most strongly to the extreme "wooliness" of his textures.

In "The Japanese Sunshade," Bertram Park is full of charm and repose, whereas "Miss Dorothy M. Burgess" is excellent in the realization of character.

"The Haunted Mill," "Morning," and "Har-

vest Moonrise" are admirable examples of John M. Whitehead's intimate art.

America is well represented with twenty-one exhibitors. W. H. Porterfield, of Buffalo, can lay claim to an individuality all his own. Of his contributed five works "The Majesty of the Night" and "Moonrise Over the Swamp" are dreams of mystery and harmony.

The presentations by John Chislett, of Indianapolis, very seriously arrest our attention in "A Wet Snow," "The Pines of the South" and "O'er the Trackless Waste." Instead of relating only actuality he has succeeded in converting natural values into art-values with true instinct.

Jos. M. Rogers, of Florida, touches a chord of tender emotion in "Friends," a picture that also distinguishes itself by excellent qualities of tone.



BONNE-BOUCHE

MRS. A. I. WHITAKER

Sherril Schell, of New York, sends "The Black and White Fan," which combines charm of characterization with beauty of arrangement.

L. M. A. Roy, of Wisconsin, in "How Short is Life!", strikes the now somewhat antiquated fantastic note in a version of the "Hamlet-cum scull" idea, but fails, we fear, to convince.

Miss M. J. Wilson, of California, proves excellent feeling for decoration and arrangement. Of her four landscapes "The Shadow on the Wall" is particularly fine in conception and execution.

We cannot select for detailed appreciation the interesting contributions by Harry Arnold, of New Jersey, William D. Brodhun, of Wilkes-Barre, J. Mitchell Elliott, of Philadelphia, Louis Fleckenstein, of Los Angeles, Arthur Hammond, of Boston, and Frank Wolcott, of Chicago. Each has one frame.

"Nude in Net," by W. Shewell Ellis, of Philadelphia, is one of the few really good studies of the nude in the show, while the graceful line-arrangements, "Rhythm" and "An Essay in Balance," by Angelo Romano, of the same town, are conspicuous by good composition and delicacy of atmospheric quality.

The excellent character-work of Pirie MacDonald, of New York, and Helmar Lerski, of Milwaukee, is well known to our readers through numerous reproductions in PHOTO-ERA. The former's "Portrait" and the latter's "Demon" are very strong characterizations.

Dwight A. Davis, of Worcester, gives fascinating notes of delicate aerial effects in "The Morning Sun," and of Rudolf Eickemeyer's three contributions "The Edge of the Clearing" shows an exceptionally fine appreciation of nature's beauties.



THE CART-SHED

GEORGE H. CAPPER

ROYAL PHOTOGRAPHIC SOCIETY

Mention should also be made of "The Torso," by Jesse P. Banfield, of San Francisco, and of "Evening on the River," by Miss Imogen Cunningham, of Seattle — a subtle exercise in low tones.

We do not think that either Pierre Dubreuil or C. Puyo has given his best on this occasion; both have proved that they can do much better.

Madame D'Ora, of Vienna, is a portraitist of acknowledged position. Her works are nearly always brilliant and full of spontaneity and vigor. The great momentariness of presentation, and the instinctive perceiving of the psychological moment, are the great charms of this lady's work.

The contribution by C. J. Cornish-Browne, "The Stone Pine," we do not understand and will not endeavor to interpret. This print gives us simply the impression of eccentricity and affectation. We welcome every unconventional departure, but it should be sincere and must be governed by intelligence.

Good solid photography is evident in the portraits by Karl Schenker, of Berlin. Josef Pécsi, of Budapest, is represented with six prints

of superb quality and H. Mortimer-Lamb, of Montreal, is seen to perfection in "The Silver Veil." We consider this is the strongest and most individual work he has yet shown.

Albert Meyer, of Munich, sets an indelible stamp on every one of his works. Although his pictures are invariably on quite a small scale, they are at the same time broad and effective.

The six examples of what the committee of the London Salon of Photography describes as "Post-Impressionistic Photography," contributed by the school of Dr. Quadenfeld, certainly stir our pulses even if they fail to give unqualified praise.

Walter Rothe's little print "Anneliese" is painfully reminiscent of Frank Eugene Smith's masterly treatment of an exactly similar subject without, however, possessing any of the high qualities which distinguished the latter's presentation.

Although there is nothing of outstanding quality in the pictures by C. Zilva and Ernst Förster, their work is very creditable and promises well for the future.



# Color-Screens

E. J. WALL, F.R.P.S.

**C**OLOR-SCREENS may be roughly divided into two classes: (a) for camera-use, (b) for darkroom-use. Their sole purpose is to cut out or absorb a particular color or colors; in the first case they modify the light which acts on the plate, and in the second case they protect the sensitive salt from the action of light during development. Their manufacture is not difficult if properly set about, but it is absolutely essential in the case of camera-screens, at least, that the instructions as to the quantity of dye to be used should be rigidly adhered to, otherwise the results will not be as they should as regards the absorption.

It is sometimes stated that satisfactory screens or filters can be made by fixing unexposed plates, washing and staining in a solution of a dye. This procedure may do for darkroom-filters, if one does not care much whether the screen is safe or whether it absorbs a lot of light unnecessarily; for camera-use it is an utterly hopeless and unscientific method, because the quantity of dye absorbed by the plate will depend entirely upon the quantity of gelatine and its quality — a soft absorbing more than a hard gelatine — and on the strength and temperature of the dye-solution. There are, in fact, so many unknown factors that it is a method which should never be adopted.

Darkroom-filters require less scrupulous care than the others; the glass may be even ordinary window-glass, although that used for dryplates is preferable as it is flatter and more even in thickness. Three screens will be quite sufficient for the average worker, and if he has a lantern that will permit his changing the glasses, so much the better. Personally I use 8 x 10 glasses, which are fitted to three sides of a wooden box, and a 4 x 5 glass at the bottom. This latter is not really necessary, but as the lantern-box is placed 3 feet above the sink, it throws plenty of light into the sink itself so that one does not accidentally knock a graduate over, nor is it necessary to grope about in semi-darkness.

I have only one rule for lighting the darkroom, and that is to use as much light as possible — provided it is safe. In my darkroom I have four lanterns on one side and one on the other, or a total area of 1300 square inches of glass. Nearly every one who sees it at once cries out that it cannot be safe; but it is. You can see to read in any part of the

room, and yet it is absolutely safe for the fastest iso- or ortho-chromatic plate on the market. It is quite true that, for those who want to examine their plates or films every minute to see how the image is coming out and hold them up close to the lantern, it is not safe. But then, no light is safe under such conditions. Why any one should want to examine a negative during development, I cannot possibly imagine. Looking at a plate cannot do any good if the exposure was wrong; it certainly may do harm, and if development is carried out on scientific lines it is totally unnecessary — but, as Kipling says, this is another story.

We can deal best with the darkroom-lights by dividing them into three kinds: those suitable for (1) development of gaslight and bromide paper and lantern-slide making, (2) negative-work on fast ordinary and iso-films and plates, (3) panchromatic plates.

The formulæ for making these three types of filters are as follows:

(1)			
	Tartrazine ..	0.8 g.	12 grains
	Xylene red ..	0.3 g.	5 grains
	Gelatine ..	6.0 g.	90 grains
	Distilled water to	65 c.c.s.	2¼ ounces

(2)			
	A		
	Tartrazine ..	0.8 g.	12 grains
	Xylene red ..	0.8 g.	12 grains
	Gelatine ..	6.0 g.	90 grains
	Distilled water to	65 c.c.s.	2¼ ounces

	B		
	Methyl or crystal violet	0.33 g.	5 grains
	Gelatine ..	6.0 g.	90 grains
	Distilled water to	65 c.c.s.	2¼ ounces
	Copper sulphate	1.65 g.	25 grains

Preferable to this is, of course, to dissolve crystal violet in a solution of cellulose acetate (1 per cent) and coat on the dry red filter, and this is what I always use; but as every one has not cellulose acetate, it will be easier probably to make only one filter and use the following formula:

	C		
	Tartrazine ..	0.6 g.	9 grains
	Gelatine ..	6.0 g.	90 grains
	Methyl or crystal violet	0.12 g.	2 grains
	Distilled water to	65 c.c.s.	2¼ ounces
	Copper sulphate	0.6 g.	10 grains

The green filter for panchromatic plates is made as follows :

(3)				
Naphthol green	0.8 g.	12	grains	
Tartrazine	0.8 g.	12	grains	
Gelatine	6.0 g.	90	grains	
Distilled water to	65 c.c.s.	2¼	ounces	

All the above quantities are calculated for an 8 x 10 glass. Before we go any further, there are several points which need to be made clear. In the first place, all of the above-mentioned dyes are made by the Hoechst Dye Works (N. Y. Agent, H. Metz & Co.).

No apology is required for giving the names of the makers and agent of these dyes, because the formulæ are based only on this particular make and it does not follow necessarily that dyes of other manufacturers would give the same absorptions. Besides, the Hoechst Dye Works make a specialty of pure dyes for photographic purposes, and whereas you have to pay a little more for them than for other makes, you know what you are getting.

It will be noted that in (2) B and (2) C copper sulphate is advised ; the proper way to add this is to add the crystal violet to a little water with a drop or two of acetic acid, then add the copper salt, finally warming gently till dissolved. The copper sulphate makes the dye much more permanent to light.

In all cases soft gelatine should be used ; but if emulsion gelatine — such as Nelson's No. 1 — cannot be obtained, Cox's plain cooking-gelatine may be substituted. The proper way to treat all gelatine, whether for darkroom or camera-filters, is to stir it up in distilled water, allow to soak for five minutes, pour off the water, and repeat the operation three times. Then add quite a small quantity of water, about half an ounce (15 c.c.s.), or melt the gelatine, add the dyes previously dissolved in a little water, and make the total bulk of the solution up to the given quantity by adding distilled water, and add to every solution when made up to bulk 16 minims or 1 c.c. of Karo or other corn syrup. The purpose of this is to prevent the gelatine from drying out too much in the lantern. If it does dry out, it will split off the glass, and very often bring a flake of glass with it.

The need of darkroom filters is shown by the annoyance of being able to see the naked light ; therefore, in every case, make a saturated solution of tartrazine and soak onion-skin tissue paper in it for five minutes, drain well and hang up to dry. A sheet of this stained paper must be placed between the light-source and the glass so as to diffuse the light.

Those who have never tried the effect of diffusing the light in this way will be astonished how much more they can see, although actually the light is reduced ; but the diffused light is so much pleasanter and protects the eye that one can really see more.

All the above formulæ are calculated for a 16 c. p. electric lamp.

We now have to consider the camera-screens. These may be divided again into two classes : (a) corrective filters, (b) selective filters. To the former class belong those yellow screens which are used to obtain better rendering of the blues, greens and yellows in ordinary work ; to the latter class belong the screens used for trichromatic work and photomicrography ; this last is such a big field, and requires so many screens, that it really requires to be treated by itself. I shall, therefore, confine my attention entirely to the yellow screen and tricolor filters as being probably of more general interest.

In PHOTO-ERA for November, p. 240, I gave a diagram of the spectrum, the visual luminosity curve and that of the ordinary and iso plate. It is, therefore, unnecessary to reproduce them ; but they should be referred to for a thorough grasp of the subject. Briefly, although we can color-sensitize a plate, we cannot increase the yellow sensitiveness so as to give correct luminosity-values to the blues and violets and, therefore, we cut them out or absorb them by using a yellow screen. The question is just how much violet and blue we must cut out. This can be answered only by the practical test of the plate to be used, because the isochromatic properties of two commercial plates need not be necessarily the same — that is, each plate may require a different depth of yellow screen to reduce the overpredominant blue-violet sensitiveness.

Sometimes it is stated that a particular yellow screen is adjusted specially to a particular plate — that's all rubbish. All that one can do is to give the ratio of exposures with a particular yellow screen that will give a certain result. The moment one varies the ratio of exposure, one alters the result. Further than that, the result can be totally altered in development and printing ; but it is not my purpose to deal with that now — it may be dealt with later.

For all ordinary work probably two filters will be enough, but I shall give the formulæ for three. For these we require a Hoechst dye known as Filter-Yellow, an orange granular powder which gives a pure yellow solution, and it is advisable to make this up into a one-per-cent solution, as for small screens such as 3 x 3 inches the quantity required is very small.



MADAME PAVLOWA  
BY MADAME D'ORA  
LONDON SALON OF PHOTOGRAPHY





IN LOVE

MARCUS ADAMS

No. 1 screen requires 0.00033 grams or 0.0047 grains of the dye per square inch.

No. 2 screen requires 0.00129 grams or 0.018 grains per square inch.

No. 3 screen requires 0.0022 grams or 0.032 grains per square inch.

It will at once be seen from these small quantities the advantages of making up a one-percent solution, and to obtain such small quantities it is advisable to treat this as a stock-solution and dilute still further, till a 1 : 1000 solution is obtained of dye. It is always advisable, also, to make more than one screen; for when this is done, one can select the best and wash off the others, or, if they are good, merely keep them in reserve in case of damage.

Before entering upon the actual manufacture of the screens, it will be as well to dispose of

the question of the increase of exposure with these screens. There are two distinct classes of iso plates on the market: (*a*) has pronounced yellow sensitiveness, and (*b*) decidedly poor color-sensitiveness. The increase in exposure with these screens and plates is as follows:

	( <i>a</i> ) plate	( <i>b</i> ) plate
No. 1 screen	1.5	2
No. 2 screen	2	8
No. 3 screen	3	12

With the (*b*) plate, filters No. 2 and No. 3 are the only useful ones, and the former gives yellow about the same value as blue. With the (*a*) plate, No. 1 will give yellow brighter than blue, and this is particularly useful for snapshots and studio-work. No. 3 screen is, so far as possible, a correct luminosity-screen and is



STUDY

OSCAR HARDEE

really the most useful of all, provided the consequent increase of exposure can be afforded.

It is impossible to state now just those plates for which the above-named screens are "adjusted" — that is, what the increase of exposure is for every plate on the market. But it can be tested very readily by any color-chart, using chrome yellow, ultramarine and emerald green and black and white as the standard colors. An ordinary plate, an iso with and without the screen, will give results that any one can read.

For the screens, the thinnest and whitest plate-glass should be used. To clean it thoroughly, treat with strong nitric acid, followed by caustic soda or a strong solution of potassium bichromate and sulphuric acid. Immerse in these solutions and scrub with a tuft of absorbent cotton wound on a stick, rinse in ordi-

nary water, then in distilled; dry and polish with Japanese silk paper or an ordinary, clean, old silk handkerchief.

The treatment of the gelatine has already been described; but there is still one further treatment that is absolutely essential for camera-filters and, therefore, it is advisable to make up at least half as much again of the gelatine solution as actually required. The solution must be filtered. Take a bit of an old handkerchief, fold twice and filter the gelatine solution through that; when it appears absolutely free of specks when examined in sunlight, it is ready for use. Filter two or three times if necessary.

When your gelatine-solution is ready, heat up to 125° F. and add your dye-solution, just the quantity which contains the amount of dye stated above. Allow 0.8 c. c.s. or 12 minims of



the dyed gelatine, six per cent, to every square inch of screen. Place your glass on a leveling-slab, pour on the required quantity of dyed gelatine in the middle of the glass and coax out to the edges with the finger-tip—do not use a glass rod which is cold; if you use the tip of your finger which is warm, and assuming that the finger is small, the amount of dyed gelatine lost is negligible. When the gelatine has set, put the filter in a dustless, warm place to dry. When dry, cement on a cover-glass, of course, of the same colorless plate-glass. Cementing a filter is a trick. Canada balsam diluted with Xylol, as used by microscopists, is the best to use; pour a pool of this on the stained gelatine and lower the cover-glass on to it and press firmly with the thumbs, lift the filter, and squeeze out firmly any air-bubbles that may appear. They can be chased readily to the edge with a little patience and pressure, and then clip the glasses together with the strongest metal clips you can obtain and rear up on edge to dry. This may take a week or two, depending entirely upon the temperature of your room. Slow drying is better than fast. When the balsam has set so that the glasses do not slide readily, scrape the excess of balsam off with a knife—clean off with denatured alcohol and bind up with cloth passepartout binding.

Only one other point remains—the selection of the glass. Unless one uses optically polished glass, it will be found that the average plate varies considerably. One may find a dozen pieces which are fairly flat on both sides, then strike a poor spot and have to reject a dozen. To select the glass, place it on a piece of black velvet or paper supported at an angle of 45 degrees and examine the image of the cross-bars of the window of the work-room. An image of the cross-bars will be seen reflected from the front and back surface of the glass. If they are virtually coincident as the glass is turned around a complete circle, use it. If the two images are separated and one swings around the other, keeping its relative position, the glass is wedge-shaped and should not be used unless two glasses are cemented together so that the thicker end of the one wedge is cemented to the thinner edge of the other. On the other hand, one must not be too particular, and for ordinary work it is astonishing how poor a screen may be, from the optical point of view, provided one focused the image with it in position. A poor filter may possibly necessitate a somewhat smaller aperture; but there is one law as regards the use of color-screens—always focus with the screen in its position, whether that be in front of or behind the lens.

Should any one require what is known as a contrast-filter, that is, one which reproduces virtually all blues as blacks and yellow like white, then tartrazine is the only dye to use, and then the quantity of dye to use per square inch is 0.0022 grams or 0.028 grains. This screen is of very rare application; but it is useful for picture-copying, in telephoto and photogrammetric work. Really, it is only of value when panchromatic plates are used.

No. 3 filter is particularly valuable when used with panchromatic plates for taking ice and snow-clad mountains with the dark fir-trees that are always met with in higher latitudes. It is virtually a correct luminosity-screen with these plates for portraiture and picture-copying, and then increases the exposure about four times.

For general, all-around work with the iso plate, No. 2 filter is by far the most satisfactory, and provided underexposure and overdevelopment are not combined, the improvement in rendering, particularly of the fall-foliage, is remarkable—in fact, there is no subject in which the improvement is not seen easily.

There are other points, such as the use of a graded screen, the influence of the screen on the definition and the connection between the use of the screen, exposure and development; but it is not my desire to fill a complete issue of PHOTO-ERA—the latter, at any rate, are important and have great influence on truthful color-rendering, which after all is purely a matter of individual taste or education from the artistic point of view; presumably every one who uses a camera wants to turn out pictures.

The three-color screens can be made on exactly the same lines as indicated above by using the following formulæ:

The red screen requires per square inch,

Filter red I (dianil red)	0.0084 grams or 0.13 grains
Filter yellow K	0.042 grams or 0.65 grains

The green screen requires per square inch,

Patent blue	0.057 grams or 0.92 grains
Tartrazine	0.059 grams or 0.92 grains
Naphthol green	0.042 grams or 0.65 grains

The blue-violet screen requires per square inch,

Acid rhodamin	0.063 grams or 0.975 grains
Patent blue	0.021 grams or 0.325 grains

They must be cemented together as already described, and with a good panchromatic bathed plate the increase in exposure is approximately 4:8:8 for the blue, green and red filters respectively, though, of course, this ratio differs with the plates.



A FANTASY

LONDON SALON OF PHOTOGRAPHY

ALEXANDER NEIGHLEY

# Beauty at Home

WILLIAM LUDLUM, JR.

THE average amateur, as soon as he gets possession of a camera, begins at once to long for the opportunity to take trips to all the far corners of the earth in search of the picturesque. This applies not only to the beginner but to many of those who have practised photography for years. Constant familiarity with local or home surroundings robs one of the ability to see the real beauty right at hand. Many an amateur will travel miles to "snap" some distant waterfall or bit of woodland scenery when right in his own dooryard lies far better material for real picture-making. It may be interesting to show one's friends a picture of Niagara Falls or Mount Washington, but no matter how perfect the prints the mere fact that they have seen the same views dozens of times before robs them of half their value. How much better if the picture be but a bit of landscape taken at home with a keen eye to the picturesque possibilities of small things: one tree properly lighted and spaced is better than a whole

forest taken at random. Don't try to crowd a whole mountain-range or the whole expanse of an ocean beach into one picture, but use good common sense and select the "beauty spots." The writer has had much experience and some little degree of success as a picture-maker, but his labors never amounted to very much until he began to appreciate and look for the hidden beauty of home surroundings. Not so much that the beauty was hidden as that it was passed by daily without a glance or thought of its possibilities — a sort of contempt bred by familiarity.

Train the eye to see and the mind to grasp the true picture-making quality of familiar objects and you will be surprised at the results. Simplicity is the keynote of beauty and in no place on earth can we find the simple beauty of our own home environment. Try it out. Just "look before you leap" to distant shores and make a few test-exposures nearer home. The result will be a delight to you and a source of constant enjoyment.

## Influences Affecting Sulphide Toning

N. C. DECK

IT is well recognized by now that the initial development of the bromide print plays the most important part in the production of a good sepia tone on subsequent sulphide toning. It is agreed by most people that development should be thorough, in fact, it has been urged that nothing short of development to the limit will ensure a good sepia tone afterwards; this, as will be shown later, is not necessarily true.

Again, it has been often pointed out that one of the most common causes of poor yellowish tones is that of using the same developer over and over again, even though the amount of developer is quite sufficient for the area of paper used. For instance, if ten quarter-plate prints are developed in two ounces of normal developer on end, it will be found on toning that the first prints developed will tone to a good sepia, while the last ones developed will result in yellowish sepias. This result has been ascribed to the effect of the bromide set free in development from the silver bromide being reduced to silver. This, however, is not so, but the poor tones appear to be the result of oxidation products

of the reducing agent used, *e.g.*, amidol, metol, rodinal, etc.

That they are not due to bromide is shown by the fact that if bromide of potassium is added to the fresh developer in fairly large quantities, and the prints are developed fully, the resulting sepia tones will be found to be much colder than normal, and not warmer than those produced on prints developed to the limit with normal developer only slightly restrained. In fact, with the latter, directly development is stopped short of the limit, there is a change in the direction of yellow sepias on toning. With the heavily restrained developer (formula given later) this is not so, and unless development is stopped very early, the resulting sepias will always be good, although they vary, of course, with the length of development. Moreover, the black and white prints before toning are likewise of good quality. The main point to be insisted upon is, always to use fresh developer; it will be found that if the paper is soaked before development, a minimum quantity of developer is needed; a convenient rule being, divide the area of the print in square inches by sixty, this will give the quantity needed

in ounces ; thus a 10 x 12 needs 2 ounces, a 4 x 5 print  $\frac{1}{3}$  ounce, and so on.

The following tables will show the matter more clearly :

#### NORMAL DEVELOPER

Amidol .....	2 grains
Sodium sulphite, crystals .....	20 grains
Potassium bromide, 10 per cent .....	2 minims
Water .....	1 ounce

#### RESTRAINED DEVELOPER

Amidol .....	5 grains
Sodium sulphite, crystals .....	20 grains
Potassium bromide, 10 per cent .....	50 minims
Water .....	1 ounce

The exposed prints were made behind a gradometer, made in the usual manner of steps of translucent paper, numbered from one to thirty.

shorter time, one will get precisely the same print, as regards contrast, as by exposing for a shorter time and developing longer, this, of course, within the limits shown in the table ; moreover, the black tones in these four strips were perfectly pure. This holds good for the second table also, for the strips G, H, K, L, show a constant contrast for 19 steps, this bromide paper being much softer under this treatment than the former.

The proportions of the developer are important, for it must be remembered that sodium sulphite is a weak alkali, while amidol is acid, and when it is added to the sulphite solution there is an interaction which can easily be detected by the odor of sulphurous acid given off. In the second formula the proportion of amidol to sulphite is much increased, that is to

Developer	Strip	Exposure	Time of Development	Steps from Black to White	Color on Toning
" Normal "	F	30 sec.	2 min. (limit)	5—21	Good sepia
"	H	30 "	1 "	12—19	Yellow sepia
Restrained	A	60 "	1 "	3—18	Yellow sepia (like H)
"	B	60 "	2 "	6—19	Good sepia (like F)
"	C	60 "	3 "	7—20	Cooler sepia
"	D	60 "	4 "	8—21	Cooler sepia still
"	E	60 "	5 "	9—22	Cold sepia

With another bromide paper the results were as follows :

say, the developer is less alkaline ; it is then more amenable to the action of potassium bro-

Developer	Strip	Exposure	Time of Appearance	Time of Development	Factor	Steps from Black to White	Color on Toning
" Normal "	A	120 sec.	8 sec.	$3\frac{3}{4}$ min.	$5\frac{1}{2}$	1—23	Yellow sepia
"	B	120 "	8 "	$1\frac{1}{3}$ "	10	3—23	Very warm sepia
"	C	120 "	8 "	2 "	15	4—24	Warm sepia
"	D	120 "	8 "	$2\frac{2}{3}$ "	20	5—24	Good sepia
Restrained	F	120 "	30 "	$1\frac{1}{2}$ "	3	7—18	Yellow sepia
"	G	120 "	30 "	3 "	6	2—21	Warm sepia
"	H	120 "	30 "	$4\frac{1}{2}$ "	9	3—22	Good sepia
"	K	120 "	30 "	6 "	12	4—23	Cool sepia
"	L	120 "	30 "	9 "	15	5—24	Cold sepia

The longer times of development were due in this last table to the use of a slow bromide paper on a cold day ; the water of the developer could have been decreased with advantage.

It is interesting, too, to note that with the restrained developer the latitude of the paper is very much increased ; for instance, in the first table strips Nos. B, C, D, E, show a constant contrast of 13 steps from black to white ; that is to say, by exposing the print behind a negative for a longer time, and developing for a

wide, which then gives the latitude mentioned above, for if added in like quantity to the first formula, it slows development rather than exercises a restraining-action. — *British Journal of Photography*.

It often happens that the uglier a being is in nature, the more beautiful it becomes in art. There is nothing ugly in art except that which is without character, that is to say, that which offers no outer or inner truth. — *Rodin*.



THE QUADRIGA  
A. R. F. EVERSHED  
LONDON SALON OF PHOTOGRAPHY





# The Camera as Interpreter of Human Character

E. H. CLEMENT

THE writer has made a new art-discovery, equal perhaps in importance to anything of the kind hitherto printed under his name. Like his conclusion that success in art, is, in no small degree, a matter of audacity, not to say effrontery, so this latest generalization has its bearing on the mystery of the post-impressionists and cubists. It is a discovery made in the observation of the pictures in the newspapers of the pitchers in the crack baseball-teams. The expression of the pitcher — if he be a master of his art — in every picture of him in the act of throwing the ball, or rather of the expression of his face and of the attitude of his body, and particularly of the gesture of the hand and arm, is precisely that of the painter, whether portraitist or landscapist. There is the same sidewise tipping of the head, to judge the effect of the work of the hand just executed; the same far-away meditative glance, as if for study and calculation of the ensuing stroke, the same hanging poise of wrist and forearm. Only place a painter's long-handled brush between the fingers that have just released the ball, and let perhaps the palette dangle by his side from the thumb of the other hand, and you have the typical figure of the artist at his work. Put evening clothes on the figure instead of the flannels of the professional ballplayer, and you have something very like the portrait of William M. Chase, one of the masterpieces of the Metropolitan Museum, in his famous feat of painting in kid-gloves.

It is because representation has become so cheap and universal — that is, the mere accurate and complete itemizing of the material facts of a scene or the points of a human face or figure, through the photograph, that art has begun to seek to vindicate itself by proposing to add something to representation in the way of interpretation, or exaltation, or idealization. The daily newspaper now distributes to the million, pictures that, except for color, the masters of the golden age of painting could not rival. Take one of those full-page illustrations obtained through the sort of outdoor camera that swings through the arc of a circle while the exposure is taking place, such as have been made of the L Street Bath, Boston. Hundreds of figures, each drawn as no draughtsman can draw and instinct with truth, life and movement — and not only the characteristics of each individual, young or old, rich or poor, masculine or feminine, but also

the characteristic relations, grouping and movement of the mass. Representation could not possibly go further, and if art has nothing but representation to offer, it may well confess that its day is over because its service as a recorder of facts merely is done better now by mechanical devices than ever anything was represented in any reproduction from the hand or wit of man.

In fact, photography itself has long since broken the bonds of mere representation of facts and essayed the artist's role of interpreter of sentiment, feeling, the poetry of the inner truth of character in the human subject, and of the beauty in nature. A recent issue of PHOTO-ERA is notable for the reproduction of specimens of the work of Clara Estella Sipprell, of Buffalo, the young sister of a professional photographer there, and assistant in his studio. Her portrait of a man, and that of a child, her compositions and her nude, particularly the last, are such work as no painter could criticize without proving himself behind his day in art. A criticism, indeed, accompanies the pictures; but it only shows that the critic is not always the artist or capable of adequately understanding the artist's aims and purpose even when they triumph. Miss Sipprell is praised for her lighting as she deserves; for her nude shows the effects Rodin extols and emphasizes as the *summum bonum* in plastic art, contrived at the sacrifice of literal details. It is the lack of the full "representation" of facts and the defiance of conventional composition that are criticized; just there is where she parts company with ordinary photographic portraitists and takes place in the front rank of photographers who are also artists, such as Garo, of Boston, who has made many Gainsboroughs and Romneys and Raeburns, and other eighteenth century masters from nineteenth and twentieth century Boston society ladies.

✍

THERE is no doubt that the world needs art as it needs religion; that art is a great force underlying the ideals and expression of our common being; that in some form or other it permeates life, whether it is recognized or not, and influences in a thousand ways our daily acts. In the building of a city, the furnishing of a home or the buying of a hat. — *The International Studio*.

# Home-Made Trays

JAMES THOMSON

THE photographer who works in small sizes is free from the expense involved in the purchase of large trays. From every angle of view the large tray is expensive and, like everything else, is liable to deterioration and eventual disintegration; the more so where fiber trays are involved, as the material is in time attacked by chemicals, causing the edges to chip and crumble, which may lead to an entire section of side coming away in one's hand.

Fiber trays in the 8 x 10 size can be bought for 35 cents, but in the 14 x 17 size the cost is in the vicinity of \$2.25.

Glass trays in even so limited a size as 8 x 10 are so bulky, easily broken, and in other ways so unsatisfactory, that we may as well place them out of the running.

When we come to the porcelain-lined tray we have a most satisfactory article, but somewhat of a luxury. In the 8 x 10 size the cost is 85 cents, while indulgence in a 17 x 21 demands \$3.50.

Such an expenditure the professional worker may with equanimity face, for the reason that his constant employment of them implies an adequate monetary return on the investment. With the amateur who wishes to do enlarging, however, this is not the case. As a rule he wants only an occasional enlarged picture, and he shrinks from the expenditure involved in the purchase of the needed trays. His problem may be stated thus: Which plan will be the better, continue to depend on professional workers for such enlargements as may be needed or face the outlay involved in the purchase of large trays?

At this juncture, fortunately, one is face to face with the fact that satisfactory trays of large size are possible at a trifling monetary expense by home effort. If one be at all handy with tools, wooden trays may be fabricated that will answer photographic manipulative purposes reasonably well.

Further, in the 5- and 10-cent stores, now to be found in all the large cities of the country, baking-pans of tin, and roasting-pans of sheet-iron (the latter with handles) sufficiently large to take 8 x 10 negatives and prints, are for sale. At a cost of a dime I am using one such tray now with perfect satisfaction, and purpose to buy more.

To fit them for photographic purposes, such pans should be coated with bichromated glue,

or lined with waterproof cloth. White enameled cloth will serve, though stock cloth, perhaps, in the end will be better. Coat the inside of the pan with spar varnish or glue, and over this coating neatly fit the cloth, which will require to be slit at the corners in order that the surplus material (which the gathering necessitates) may be flattened down. The surplus may be made to overlap neatly, and eventually be held in position with spar varnish or glue. This particular varnish requires about twenty-four hours to dry, the glue much less.

To prepare bichromated glue, take half a pound of it and put it to soak in as much cold water as it will absorb. In four ounces of water put one ounce of potassium bichromate, which will dissolve just so far and leave sediment in the bottom of the vessel. Add the clear portion to the glue and, mixing both together, bring to a boil. Coat the trays with the hot liquid and expose them for half a day to the light, which will render the glue hard and insoluble. When this has been effected, wash well in running water, when the trays can be used safely in chemical manipulations.

In lieu of bichromated glue, one may use the following with equal satisfaction:

Boiled linseed oil	5 ounces
Common rosin	½ ounce
Beeswax	½ ounce

Melt well together, mix thoroughly and apply hot.

For general waterproofing-purposes and filling seams and cracks, this, as well as the bichromated glue, is excellent.

In Fig. 1 is shown a method of making wooden trays for dimensions larger than 8 x 10. The woodwork should be coated with one of the foregoing preparations, after which a bottom of glass may be set in putty or white lead. If need be, the corners may be strengthened with angle-irons, or right-angular pieces of brass, either of which can be bought at the 5- and 10-cent establishments.

A simple but entirely practical mode of making trays is involved in the following plan: Obtain of the grocer a well-made "dovetailed at the corners" packing-box. Cut from it slices, say 2½ inches in height, which will furnish a series of bottomless trays. The height of these trays is of necessity governed by their size, though as a rule 2½ inches will be about right.



A BRETON FISHING-VILLAGE



ROBERT DODD LE PETIT LEVER DE MME. DE BARRY À VERSAILLES  
LONDON SALON OF PHOTOGRAPHY HAMILTON REVEILLE



DAHLIAS

J. E. B. WELLINGTON

Add a bottom to each, screwing it all around from the under side; then add four 2 x 2 blocks half an inch high for feet at the corners.

In a rough way the trays are now an actuality, but in order that they may be put to practical photographic purposes, something further is needed. (1) The joints may be rendered liquid-proof by coating with hot paraffine, and applying above that a coat of bichromated glue. (2) The tray may be coated with either of the waterproofing-mixtures herewith given, and then lined with white enameled cloth. (3) In addition to all this, the enameled-cloth lining may be coated with glue or spar varnish, thus making assurance doubly, if not in fact triply, sure.

In Fig. 2 is shown a tray similar to those obtainable in the 5- and 10-cent establishments. After the enameled cloth is neatly fitted to the inside, we may draw the surplus material over the outside and secure it in place with metal clips, while the folds of cloth are sewed with thread at the corners.

For sizes up to  $6\frac{1}{2} \times 8\frac{1}{2}$ , very good trays may be fashioned from sheet tin, the sides being turned up, and the corners pinched together closely, save at one place where a gutter must be left. For a couple of years I got reasonably good service from an 8 x 10 tray made in this fashion, the lining being of enameled cloth. To make such a tray successfully, cut a piece of board the exact size the bottom is to be, and

with a hammer or mallet beat the sides up into shape. Then with a pair of pincers press the corners together, and the tray is complete save for adding the lining. The latter can be kept in place by four metal clips which may be had cheaply at 5- and 10-cent stores.

The plans herewith submitted are tentative and need not be closely adhered to, though in actual use they have been tested and not found wanting. Considered merely as suggestive, the ingenious may find in them a place of departure rather than of finality. It cannot, for example, be claimed that the methods herein advocated for coating and lining are superior to any others that might be brought to the front. They have, at all events, proven their value in practical application and to that extent are desirable.

Objection might be made to the clumsiness of the tray shown in Fig. 1. In answer I will state that where one has but the rough means of working wood, and has but limited skill in carpentry, it is foolish to suggest for them an over-ambitious scheme. Where one has the necessary skill, and can get the rough work done by machinery, there is no reason why one cannot turn out thin-sided trays in form similar to the fiber trays bought of the dealers. When the corners are neatly hand-dovetailed, and the tray is made of a reasonably close-grained wood, such as cherry or birch, the sides need not be thicker than a quarter of an inch.



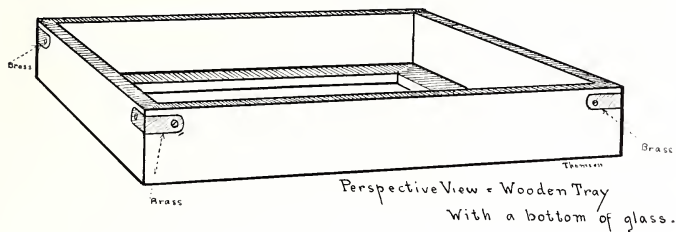
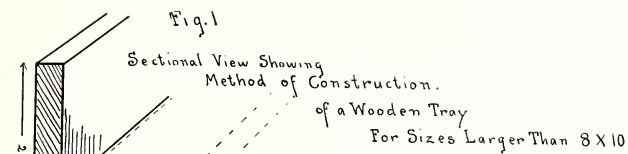
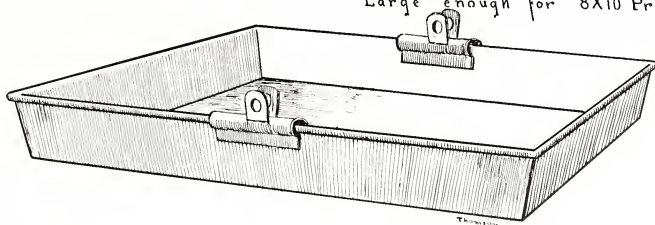


Fig 2 Tin and Sheet-Iron Pans  
Large enough for 8X10 Prints.





## EDITORIAL

### The Photographer's Help in Conservation-Work

WE have once before pointed out in this department the numerous opportunities that present themselves to the photographer, particularly the camera-clubs, to aid in civic and conservation-work. Whether a camera-club is busily occupied with its own immediate affairs, or whether it has dropped into a state of chronic inactivity, its members probably are good citizens and, as such, have at heart the welfare of their respective communities. In either case, such an organization—one of recognized weight and authority—can, if it but will, do much to improve unpleasant living-conditions. For instance: it may safely be assumed that every nature-photographer is fond of song-birds, either because of their delightful music, or as interesting camera-subjects. If he realized how much they needed protection, doubtless he would be glad to support a movement to that end. His attention, therefore, is invited to a plea from the pen of the Editor, which appeared in the *Boston Herald* of October 2, 1913.

"As regards the important problem of protecting our song-birds, I fear that very much more has been written on the subject than actually accomplished. For instance, among the several causes of the remarkable decrease in the number of valuable song-birds hardly any mention has been made of the ravages by the blue-jay, beneath whose striking exterior is stored a multitude of sins. Dishonest, cruel, murderous, villainous—these are some of the epithets applied to this bird of handsome plumage. Noisy, mischievous and destructive, he disturbs the air with his piercing shrieks, awakens the peaceful sleeper the moment daylight breaks, and seems maliciously bent upon drowning the song of the sweet-voiced singers. From spring until autumn the blue-jay is virtually quiet; but, on the other hand, he indulges his propensities as a true bird of prey by pillaging the nests of peaceful song-birds, devouring not only the eggs, but the young as well.

"These observations have been made in one of Boston's most attractive suburbs during the past four years, where, thanks to this ruthless pirate, such delightful song-birds as the song-sparrow,

the veery, the bluebird, the grosbeak, the oriole and several varieties of warblers have become exceedingly rare. Even robins, game fighters as they are, have had their homes pillaged by the physically superior blue-jay, and certain sections of Massachusetts are now infested by hordes of these 'undesirable citizens.' Everywhere they seem to live and roam, undisturbed. So long as these disheartening conditions continue, the people of our state are not likely again to enjoy the time when, unmolested by this rapacious, unsparing highwayman of the air, sweet-voiced birds of every indigenous variety delighted young and old.

"Virtually the same conditions prevail in many other sections of New England, where exasperated lovers of nature are considering seriously means to exterminate the predatory blue-jay, unhampered by petty thoughts of the bird's attractive exterior, as if among our song-birds there were not many others of handsome plumage. It seems to me that now is the very time when measures should be taken to exterminate this destructive pest, for the blue-jay is nothing less than a pest—a scourge. And if steps are taken to rid the afflicted sections of New England of the blue-jay nuisance, I sincerely hope that no maudlin sentiment or misdirected sympathy will stay the correcting hand of the executioner."

### The Temple of Childhood

VIEWED in the light of constant expansion, the project known as the Temple of Childhood has ceased to be a mere question of executive ability, as pointed out in our last issue. Its success does not depend entirely upon the individual judgment of the photographer. The plan has assumed such large proportions, and is so far-reaching, that eventually it may affect every portrait-photographer in the country.

The men who compose the Advisory Board are craftsmen of exceptional capacity, and well known for their energy, shrewdness and experience—traits which have enabled them to attain wealth and distinction. But is it fair to assume that, because these master-photographers and successful business-men—the original Official Photographers of the Temple of Childhood—have reaped substantial benefits in this new

field, the undertaking should appeal to every photographer? To be sure, the inducements in the way of pecuniary profit and of publicity are very tempting, as, for instance, the appointee has to pay the highest commission (twenty-five percent) for only the minimum amount of business (five thousand dollars), and about seventeen percent for business reaching and exceeding twenty thousand dollars. Here is an incentive for many photographers to exert themselves, and to replace apathy and failure with energy and success in their business. The enterprise has been planned on an enormous scale. Every section of the country is to be canvassed by energetic agents of the Company, who naturally will present the most attractive side of the proposition and, in their enthusiasm, are likely to overstate the benefits to accrue to the photographer. How shall the photographer decide?

The fact that George W. Harris has voluntarily become an official photographer to the Temple of Childhood, and is making money at it, is not a fair criterion; for Mr. Harris is a prosperous business-man and endowed with unlimited energy and resourcefulness.

While each new source of revenue to the photographer is welcome news, may there not be the danger in the Temple of Childhood plan to overdo the exploitation of the little ones? Already there are evidences that the public is beginning to tire of the picture of the pretty girl which for a long time has monopolized the front-cover of the average popular magazine. Because of their attractiveness, so many good things have been killed by constant repetition. Then there is the ethical side, in its several phases, of the Temple of Childhood plan, which, if not judiciously regulated, may impair the ultimate success of the latter. There are photographers who are averse to this field of photography, merely on ethical grounds; but they do not deny that it possesses great money-making possibilities.

As already stated, the Temple of Childhood enterprise is destined soon to affect the business-interests of portrait-photographers throughout the land, and, as its operation is too complicated to be grasped fully by the average practitioner, might it not be well to discuss the situation at meetings called for the purpose?

As business-conditions are, unfortunately, not the same throughout the United States, and for other reasons, the Temple of Childhood might not be a proper subject to be considered by the National body. The sooner, therefore, that the portrait-photographers in the country get together and discuss this vast and all-absorbing topic at a special meeting of their respective

state-associations, the better. At such meetings, official representatives of the Temple of Childhood would be present, ready to give information and answer questions; also official photographers, doubtless willing to give their views of the subject, and many doubting Thomases to be convinced. Thus, also, many threatened annoyances, embarrassing situations and misunderstandings might be successfully forestalled.

## The Dangers of Flashlight

WITH the advent of the winter season come the opportunities *par excellence* for flashlight-photography. Unfortunately, this fascinating work, since the introduction of powerful flash-compounds, has been the cause of numerous fatalities, which could have been avoided by the exercise of even ordinary care; for the trouble has been with the operators themselves, rather than with the flashlight-apparatus. It seems strange, too, that the magnesium-lamp, an essentially harmless machine, should have been the cause of more deplorable accidents than the devices which require an explosive compound for the illuminant. The reason is that, ignorantly or carelessly, the operator will fill the reservoir of the magnesium-lamp with a flashlight-mixture and attempt to blow it through the alcohol flame — just as he would pure powdered magnesium — thus causing a violent explosion with attendant disastrous effects; whereas this type of lamp, when used properly, is absolutely safe. There are, however, flashlight-machines in use which are virtually fool-proof, yet available for a wide range of work. To this class belongs the Helios Electrical Flashlight-Lamp, which enables the operator to insert, adjust and ignite the charge with positive safety. Another is the Agfa Professional Flashlamp, which has a long metal tray for the compound which is fired automatically by a safe and ingenious method, and extension-tubes to raise it to any desired height. Equally efficient, but even more compact, is the Agfa Pocket-Flashlamp for amateurs. For ease and safety of manipulation, Eastman Flash-sheets are justly popular. The flash is not really instantaneous, but is extremely brilliant and effective.

As a precaution, it is urged that the user of an alcohol flashlamp convince himself of the true character of his illuminant. This is easily done by applying a lighted taper to a few grains placed on a metal tray. If it burns slowly or sizzles — instead of igniting with a sudden puff — the substance is undoubtedly pure magnesium, hence right for use with the alcohol flashlamp.

# PHOTO-ERA MONTHLY COMPETITION

*For Advanced Photographers*

Closing the last day of every month. Address all prints to PHOTO-ERA, Monthly Competition, 383 Boylston Street, Boston, U. S. A.

## Prizes

*First Prize:* Value \$10.00.

*Second Prize:* Value \$5.00.

*Third Prize:* Value \$2.50.

*Honorable Mention:* Those whose work is deemed worthy of reproduction with the prize-winning pictures, or in later issues, will be given Honorable Mention.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. If preferred, the winner of a first prize may have a solid silver cup, of original and artistic design, suitably engraved.

## Rules

1. This competition is free and open to any camerist desiring to enter.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A package of prints will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Data-blanks will be sent upon request. Enclose return-postage in this letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of *stiff* corrugated board, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

8. The prints winning prizes or Honorable Mention in the twelve successive competitions of every year constitute a circulating collection which will be sent for public exhibition to camera-clubs, art-clubs and educational institutions throughout the country. The only charge is prepayment of expressage to the next destination on the route-list. Guilders interested to have one of these PHOTO-ERA prize collections shown in their home-city will please communicate with the Editor of PHOTO-ERA.

## Awards — Marine-Subjects

*First Prize:* James M. Edsall.

*Second Prize:* William S. Davis.

*Third Prize:* A. B. Hargett.

*Honorable Mention:* James C. Baker, G. Clinton Bell, Charles W. Darrell, L. DeS. Dibert, Mrs. C. B. Fletcher, Charles H. Flood, William Findlay, E. W. Gibson, F. W. Hill, Henry W. Jones, Frank Mason, Raffaele Menochio, Alexander Murray, A. S. Nakamura, Richard Pertuch, Albert F. Snyder, H. P. Webb, A. Eleanor Woodside.

Special commendation is due the following workers for meritorious prints: Beatrice B. Bell, Herbert A. Hall, Louis C. Hey, C. V. Hull, Taizo Kato, John Manson, Claude Davis Millar, Louis R. Murray, Charles L. Noe, C. B. Sanford, F. R. Smalley, Gerald Tushak, Martin Vos, J. H. Westcott.

## Subjects for Competition

October — "Rainy Days." Closes November 30.  
November — "Christmas Cards." Closes December 31.  
December — "Home-Scenes." Closes January 31.  
January — "Still Life." Closes February 28.  
February — "Foreign Travel." Closes March 31.  
March — "Flashlights." Closes April 30.  
April — "Growing Flowers." Closes May 31.  
May — "Telephoto-Work." Closes June 30.  
June — "Landscapes." Closes July 31.  
July — "Outdoor-Portraits." Closes August 31.  
August — "Waterscapes." Closes September 30.  
September — "Indoor-Portraits." Closes October 31.  
October — "Decorative Applications." Closes November 30.  
November — "My Home." Closes December 31.  
December — "Winter-Scenes." Closes January 31.



Photo-Era Prize-Cup

In deference to the wishes of prize-winners, the publisher will give them the choice of photographic supplies to the full amount of the prize (\$10.00), or a solid silver cup of artistic and original design, suitably inscribed, as shown in the accompanying illustration.

# THE ROUND ROBIN GUILD

*An Association of Beginners in Photography*

Conducted by KATHERINE BINGHAM

This association, conducted under the auspices of PHOTO-ERA, and of which PHOTO-ERA is the official organ, is intended primarily for the benefit of beginners in photography. The aim of the association is to assist photographers by giving them information, advice and criticism in the Guild pages of PHOTO-ERA and by personal correspondence. Membership is free to subscribers and all regular purchasers of the magazine sending name and address to PHOTO-ERA, The Round Robin Guild, 383 Boylston Street, Boston.



A NEW TOY

DAVID BEVAN

## Home-Scenes — December Competition Closes January 31

SURELY home is a word to conjure with, and the picture that breathes the atmosphere of warmth and comfort surrounding the thought of home will be one that would appeal strongly to the beholder.

The variety of subjects included is almost numberless. Nearly any picture that tells a story connected with the varied interests of home-life, or pictures those who make the home, will be eligible.

If the home to be pictured chance to be in the country, so much the better for the one in search of the pictorial.

Some of the old farmhouses of New England put one on one's mettle to make the most of such a wealth of material.

The old kitchens in particular, sometimes with the brick oven and the fireplace with its cranes and swing-

ing pots and kettles, make ideal backgrounds for figures in quaint costume performing some homely task. "Huldy" at her apple-paring, when

"The very room, coz she was in,  
Seemed warm from floor to ceilin',  
An' she looked full ez rosy agin  
Ez the apples she was peelin'."

To the discerning eye, the every-day household duties going on in *any* kitchen may furnish many subjects worthy of being recorded however homely they may seem to the casual observer.

The young lady who is to serve as model may think you show very poor judgment, and prove hard to convince that she may very possibly look "full ez pretty agin" in simple house-dress and apron, as in her "best dress" and posing in the "parlor."

Prettily rounded young arms seldom show to better advantage than when wielding a mixing-bowl and spoon,





THE WINTRY SEA

JAMES M. EDSALL

FIRST PRIZE — MARINE-SUBJECTS

and a moulding-board and rolling-pin make very good accessories.

The matter of background and accessories is a very important one.

"'Tis true, 'tis pity,  
And pity 'tis 'tis true."

Yet many of our homes are lacking in the simplicity which makes for good art in home-furnishing, as well as in photographic backgrounds.

The problem will then be one of elimination, doubtless, and less of a problem in the kitchen than in the other rooms of the house.

If a door or window can be introduced, it will usually give a good lighting on the figure and, if well managed, prove a help in the composition.

Do not make the mistake to shorten the exposure when a window forms part of your picture, for the stronger your highlights, the deeper your shadow, and your exposure must be adequate to give you detail there without the forcing in development that will clog your highlights.

Times aren't now as they once were, and the days of handcraft in the home are nearly past. A fact scarcely

to be regretted save in the interest of the pictorial; but the camerist in search of picturesque home-scenes may well sigh for the days of the loom and the spinning-wheel.

Some of us may be so fortunate as to be able to reproduce before our lens a little scene from the days of long ago, but great care must be used that all the accessories be in keeping, for anachronisms creep in so easily.

Our dame of long ago, seated by her spinning-wheel, may prove more ludicrous than convincing, if her chair be one of modern design, or her hair show the latest style of barette or side-comb.

If we content ourselves with the surroundings of our present-day homes, there will surely be found many elements of the picturesque in the modern woman in her low "sewing-chair," with her mending-basket by her side.

But we must not forget the little people, the very crown and essence of the home-life.

What could be more full of the spirit of the home than the group of children around the mother's knee, either listening to a story or lovingly interested in baby brother's wondrous toes, while "This little pig" is going to market.





WHEN FOAMING BILLOWS LASH THE SHORE

WILLIAM S. DAVIS

SECOND PRIZE — MARINE-SUBJECTS

Master Baby's simple luncheon may be legitimate material. Baby-hands show their dimpled dearness to such good advantage when grasping the roundness of mug or apple, and his eager expression is a joy when awaiting the contents of the spoon poised so temptingly in mother's hand.

The little people at play in the nursery with their toys about them; a doll's tea-party or a little treat for the children themselves; any nursery-scene kept within the bounds of simplicity and good composition should be interesting.

The farewells between mother and children as they start away for school, or the welcome that awaits them on their return, should work up well, with the doorway as an appropriate setting.

Father's homecoming, too, would make a splendid subject to work upon; and if the home is so fortunate as to contain a grandfather or grandmother, the contrast of the aged, lined face with the fresh, youthful ones will be a good thing to see.

Grandfather's watch or grandmother's knitting-needles should make a good center of interest.

For the artist with a flashlight there are great possibilities in the family-group about the reading-lamp, the small boy studying his to-morrow's lesson for school, possibly with the aid of big sister; father with his newspaper and mother with her mending.

The fireplace, also, has numberless possibilities for

family-scenes. The mother with her baby in her arms, or a group of children about her knees; a little circle popping corn or toasting marshmallows; a Christmas scene, even, or a suggestion of that time "between the dark and the daylight" "which is known as the Children's Hour."

If you have a good staircase, take the little people in their "nighties" bound bedward, with teddy-bear or some other beloved bedfellow. One might even show them safely tucked up for the night and ready for mother's good-night kiss.

The mysteries of the morning-toilets might even be invaded and mother be seen combing out the tangled curls, tying on hair-ribbons, fastening dresses that "button up the back" or buttoning little shoes. Perhaps we might even find her giving baby his morning-bath, who knows?

"Music when soft voices die  
Vibrates in the memory"

and what sweeter memories of home than those that cluster about the "family-sings."

The little family gathered around the piano and looking over the shoulder of the mother or big sister seated at the instrument should make a good subject.

For our purpose, however, the grand or square piano is much better than the upright, as then you can get in



IN QUIET MOOD

H. P. WEBB

LOW TIDE

CHARLES H. FLOOD

HONORABLE MENTION — MARINE-SUBJECTS





SUNSET, CHESAPEAKE BAY

A. B. HARGETT

THIRD PRIZE — MARINE-SUBJECTS

such a position that you will see the back of the music-rack, and the faces of your models, so avoiding the glaring white of the music on the rack, which is sometimes hard to subdue.

Countless other subjects will present themselves, from father smoking in his den to the baby asleep in its cradle; but, whatever theme you choose, remember that the slogan is simplicity!

Many an otherwise charming composition has been marred, if not entirely ruined, by a noisy, figured wallpaper. If the spot you choose for your setting has that handicap, either hang up some plain, unfigured material to cover the wall, or introduce a plain screen as a background.

Use moderation also in your choice of accessories. Let them be few in number and each one chosen because it is needed to help tell your story, not simply because it is at hand and you feel in duty-bound to drag it in, whether relevant or irrelevant.

If toys are introduced, let it be only one or two, not a jumble.

If there are pictures on the wall, be sure that they do not reflect light, and so arrange them that they help out your composition, instead of making a distracting spot in the wrong place.

Be sure that your exposure is adequate; for there is nothing like underexposure to give you a spotty, harsh effect, when more time would pull things together and save the day.

As to equipment, the little device previously recommended for holding the tripod legs is a great help in working indoors. It is merely three pieces of wood joined to form a triangle, with castors at the corners and sockets above to hold the tripod legs. It saves marring floors and averts many a downfall.

A piece of white cloth fastened to a strip of wood at either side to be used as a reflector is also a help to light the shadow side of faces.

Much of the advice given under "Home-Portraits" and "Interiors with Figures" is equally applicable in this month's contest.

### Printing from a Thin Negative

FROM a negative too hopelessly thin to print in platinum or even to produce a P. O. P. print, which can be toned, I have made many faultlessly-printing negatives by using an *untoned* glossy P. O. P. half printed from the thin negative. This delicate, evanescent print can be photographed, using a slow commercial plate, and the finest gradation of tone obtained in a strong-printing negative. A further advantage of this method is the possibility of enlargement at the same time.

It is obvious that the untuned print must be kept from the light, except during exposure of the slow plate, focusing being done from a piece of newspaper, cut the exact size of the original, placed under the glass of a printing-frame. — *Alfred W. Cutting.*



SUNSET IN HONOLULU HARBOR

A. S. NAKAMURA

THE FISH-WHARF

F. W. HILL

HONORABLE MENTION — MARINE-SUBJECTS







STROLLING HOMEWARD

C. A. E. LONG

## Answers to Correspondents

*Readers wishing information upon any point in connection with their photographic work are invited to make use of this department. Address all inquiries to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. If a personal reply is desired, a self-addressed, stamped envelope must be enclosed.*

C. F. H. — **Photography in a warm climate** such as yours is invariably fraught with difficulties, even under the best of conditions, and it is not easy to determine the cause. Are you certain that your plates are fresh and that they have been properly stored on edge, in a dry place, to avoid the effects of humidity? If you are certain of this, the trouble must be in developing them.

It would be preferable for you to use a special tropical plate, of which there are several on the market. The next best course would be to adopt a special tropical developer, by which I mean a reducer, such as amidol, which requires no alkaline salt such as carbonate to accelerate it.

Before developing, place the plate for three minutes in a solution of formaline — one part to sixty parts of water. This, of course, is a hardener and prevents frilling or softening of the emulsion.

Potassium permanganate is a good eliminator of hypo, provided the solution is renewed until the color is not quickly discharged by the hypo. I must confess that my preference, however, is for a solution of hydrogen peroxide — one dram in five ounces of water. In this solution the negative is ready for drying within three minutes of fixation.

J. M. W. — Probably you have reference to "**Transferyotype**," a special kind of bromide paper widely used many years ago. It was prepared on one side with soluble gelatine and with a specially-hardened sensitive emulsion. The wet bromide-print was squeegeed face

down on the support where it was intended to remain; hot water was poured on the back of the print which melted the soluble gelatine and released the paper, leaving the image on the support.

I understand that you have a formula for the emulsion-coating, but want a formula for the soluble-coating. This coating is the same as that used for double-transfer paper in the carbon-process. A thick coating of gelatine is required and this is obtained by two or three coatings of gelatine-solution used for the single-transfer paper, no hardening-solution being employed. Prepare a solution of gelatine — one ounce being soaked until soft and then dissolved by heat and made up to twenty-five ounces of solution. Gelatine should be applied to the paper as evenly as possible by means of a flat brush or sponge. The brush should be taken first along the sheet of paper and then across it, and finally diagonally, so as to avoid ridges and render the coating even. Second and third coatings must not be applied until the first and second coatings have become thoroughly dry.

H. E. F. — The **double outlines** in your print causing a lack of distinctness are due to displacement while examining the same during the printing-process. You should be careful not to move the back of the printing-frame when lifting a section of it to watch the progress of the printing.

If, however, you use developing-paper, then the double outlines are due to motion of the camera during exposure, as you say that you used it on a light extension-tripod, and gave several seconds' exposure with bulb. To overcome this, use a tripod that has a wide, solid top, such as is provided with a wooden tripod, and which is also cheaper than the compact metal kind.

E. W. W. — "**Bergheim**" and "**Bergheil**" are distinctly different names, and should not be confused. The former is a type of photographic lens which gives a soft-focus image, and is made by an English optical firm; the other is a style of light and compact tourist's camera made by the Voigtlander & Sohn Optical Works. The word "**Bergheil**" is a form of greeting popularly used among German mountain-climbers.





THE OLD SPRING-HOUSE

WALTER L. BROWN

SECOND PRIZE — BEGINNERS' CONTEST

### Print-Criticism

*Address all prints for criticism, enclosing return-postage at the rate of one cent for each two ounces or fraction thereof, to Guild Editor, PHOTO-ERA, 383 Boylston Street, Boston. Prints must bear the maker's name and address, and should be accompanied by a letter, sent separately, giving full particulars of date, light, plate or film, stop used, exposure, developer and printing-process.*

R. W. D. — Your print "Autumn Clouds" seems to be rather more a farm-scene, with the farmhouse very prominent. As a cloud-study the clouds themselves are rather too scattered and without any concentration of interest, while as a farm-scene the farmhouse is much too low in the space, allowing virtually no foreground.

C. B. F. — There is much of the true spirit of the

ocean in "The Incoming Tide," yet in such a picture, where the horizon-line is so prominent, it seems almost unpardonable that this line is not level, when trimming would so easily have made it so. The same is true of vertical lines in buildings which should be plumb.

J. P. R. — By so placing the camera as to have brought the dory and figures into the picture a little more you could have improved "Making a Landing" materially. When human life is present, it is always of chief interest, and the figures may well be about one-third of the width of the print from one side or the other.

W. W. N. — One decided improvement can be made in "The Toy Fleet." The little boy stands in such a position that a post on the wharf runs up directly behind his head. This can be retouched from the negative. It is delicate work, to be sure, but it can be done. Of course, care should be taken to avoid such mistakes in making exposures.

F. E. B. — "Moored" seems to be the result of under-exposure. The overhanging trees in the foreground are without detail, and also the two boats, while the distance is so dense in the negative that these boats appear almost as if suspended in midair.

B. J. W. — Were it not for the tree at the right, "An Old Colony Homestead" would be a drear architectural study indeed. The tree is needed, but it is never desirable to have a tree so near the edge of a picture that its trunk is severed by the edge of the picture.

W. C. O. — "My Own Doorsteps" is a type of group photograph which, unfortunately, we see in too large numbers. In addition to a boat in the middle-distance containing five young people, five women stand or sit in pensive attitudes in different parts of the foreground. They appear to be oblivious to their surroundings and without any common purpose or interest. It may be set down as an inflexible principle of group-photography that a motive is necessary to justify bringing the persons shown together.

N. L. A. — Photographically speaking, "One of Nature's Beauty-Spots" is excellent, but as a composition the subject lacks simplicity; the large number of trees is bewildering, and one looks in vain for a center of interest. While true to nature, such a scene is best not photographed.

H. W. J. — "The Sand-Dune" is obviously printed from a thin and rather flat negative. Such a subject on sepia paper and printed one or two shades too deep invariably becomes muddy as in the present instance.



THE ROARING OCEAN

SEIZI TADAKUMA

THIRD PRIZE — BEGINNERS' CONTEST

# THE ROUND ROBIN GUILD MONTHLY COMPETITION

## For Beginners Only

Closing the last day of every month. Address all prints to PHOTO-ERA, Round Robin Guild Competition, 383 Boylston Street, Boston, U. S. A.

### Restrictions

ALL Guild members are eligible in these competitions provided they never have received a prize from PHOTO-ERA other than in the Beginners' Class. Anyone who has received only Honorable Mention in the PHOTO-ERA Monthly Competition for advanced workers still remains eligible in the Round Robin Guild Monthly Competition for beginners; but upon winning a prize in the Advanced Class, one cannot again participate in the Beginners' Class. Of course, beginners are at liberty to enter the Advanced Class whenever they so desire.

### Prizes

*First Prize:* Value \$5.00; *Second Prize:* Value \$2.50; *Third Prize:* Value \$1.50; *Honorable Mention:* Those whose work is worthy will be given Honorable Mention.

A certificate of award, printed on parchment paper, will be sent on request.

**Subject** for each contest is "**General**;" but only original prints are desired.

Prizes may be chosen by the winner, and will be awarded in photographic materials of any nature sold by any dealer or manufacturer who advertises in PHOTO-ERA. All prints submitted, except prize-winners, will be returned if postage is sent in a separate letter with the data.

### Rules

1. These competitions are free and open to all members of the Round Robin Guild.

2. As many prints as desired, in any medium except blue-print, may be entered, but they must represent the unaided work of the competitor from start to finish, and must be artistically mounted. Sepia-prints on rough paper are not suitable for reproduction, and such should be accompanied by smooth prints on P. O. P. or black-and-white paper having the same gradations and detail.

3. The right is reserved to withhold from the competition all prints not up to the PHOTO-ERA standard.

4. A *package of prints* will not be considered eligible unless return-postage at the rate of one cent for each two ounces or fraction is sent with the data.

5. Each print entered must bear the maker's name, address, Guild-number, the title of the picture and the name and month of the competition, and should be accompanied by a letter SENT SEPARATELY, giving full particulars of date, light, plate or film, make, type and focus of lens, stop used, exposure, developer and printing-process. Data-blanks will be sent upon request. Enclose return-postage in letter.

6. Prints receiving prizes or Honorable Mention become the property of PHOTO-ERA, unless otherwise requested by the contestant. If suitable, they will be published in PHOTO-ERA, full credit in each case being given to the maker.

7. Competitors are requested not to send enlargements greater in size than 8 x 10 or mounts larger than 12 x 15 unless they are packed with double thicknesses of stiff corrugated board, not the flexible kind, or with thin wood-veneer. Large packages may be sent by express, Section D Rates, very cheaply and with indemnity against loss.

### Awards — Beginners' Contest

*First Prize:* C. A. E. Long.

*Second Prize:* Walter L. Brown.

*Third Prize:* Seizi Tadakuma.

*Honorable Mention:* J. H. Puelicher, J. W. Heebner,

Roscoe W. De La Mater, L. C. Wagner, James Allan, Gerald Tushak, E. B. Rowe, E. Keaough, C. W. Miller, V. Max Kemery, C. E. Achuff, H. B. Prindle, Ivan Nyberg, F. C. Edwards.

Special commendation is due the following workers for meritorious prints: Henry W. Gerrans, F. G. Hammond, John W. Berry, W. M. Strong, J. O. Toussaint, Paul M. Elder, Alvin Mears, A. E. Johnson, Jack Salton, Mrs. C. S. Phelps, A. J. Voorhees.

### Why Every Beginner Should Compete

THE trouble with most competitions is that they place the beginner at a disadvantage. If advanced workers be allowed to compete, beginners have little chance to win prizes and so quickly lose interest after a few trials.

There are two monthly competitions in which prints may be entered with prizes commensurate with the value of the subjects likely to be entered. They are: The Round Robin Guild Competition and the PHOTO-ERA Competition. The former is the better one for a beginner to enter first, though he may, whenever it pleases him, participate in the latter. After having won a few prizes in the Beginners' Class it is time to enter prints in the PHOTO-ERA Competition for advanced workers. In this class the standard is much higher and the camerist will find himself competing with some of the best pictorialists—many of them successful Salon exhibitors in America and Europe.

As soon as one has been awarded a prize in the PHOTO-ERA Competition, he may consider himself an advanced worker, so far as PHOTO-ERA records are concerned, and after that time, naturally, he will not care to be announced as the winner of a prize in the Beginners' Class, but will prefer always to compete in the PHOTO-ERA Competition for advanced workers. In accordance with this natural impulse, it has been made a rule by the publisher that prize-winners in the Advanced Class may not compete in the Beginners' Class.

To measure skill with other beginners tends to maintain interest in the competition every month. Competent judges select the prize-winning prints, and if one does not find his among them there is a good reason. Sending a print which failed, to the Guild Editor for criticism, will disclose what it was, and if the error be technical rather than artistic, a request to the Guild Editor for suggestions how to avoid the trouble will bring forth expert information. The Round Robin Guild Departments form an endless chain of advice and assistance; it remains only for its members to connect the links. To compete with others puts anyone on his mettle to achieve the best that is in him, and if, in competing, he will study carefully the characteristics of prize-winning prints every month and use the Guild correspondence privilege freely, he cannot help but progress.

# Exposure-Guide for December

Calculated to give Full Shadow-detail at Sea-level, 42° N. Lat.

For altitudes up to 5000 feet no change need be made. From 5000 to 8000 feet take  $\frac{3}{4}$  of time in table. From 8000 to 12000 feet use  $\frac{1}{2}$  of exposure in table.

Exposure for average landscapes with light foreground, river-scenes, light-colored buildings, monuments, snow-scenes with trees in foreground. For use with Class 1 plates, stop F/8 or U. S. 4. For other plates, or stops, see tables.

For other stops multiply by the number in third column

Hour	Bright Sun	Sun Shining Through Light Clouds	Diffused Light	Dull	Very Dull	F/4	U. S. 1	× 1/4
11 A.M. to 1 P.M.	1/32	1/16	1/8	1/4	1/2	F/5.6	U. S. 2	× 1/2
10-11 A.M. and 1-2 P.M.	1/25	1/12	1/5	1/3	2/3	F/6.3	U. S. 2.4	× 5/8
9-10 A.M. and 2-3 P.M.	1/12*	1/6*	1/3*	2/3*	1*	F/7	U. S. 3	× 3/4
						F/11	U. S. 8	× 2
						F/16	U. S. 16	× 4
						F/22	U. S. 32	× 8
						F/32	U. S. 64	× 16

The exposures given are approximately correct, provided the shutter-speeds are accurately marked. In case the results are not just what you want, use the tables merely as a basis and increase or decrease the exposure to fit the conditions under which one works. Whenever possible keep the shutter-speed uniform and vary the amount of light when necessary by changing the stop.

\* These figures must be increased up to five times if light is inclined to be yellow or red. Latitude 60° N. × 3; 55° × 2; 52° × 2; 30° ×  $\frac{3}{4}$ .

**SUBJECTS.** For other subjects, multiply the exposure for average landscape by the number given for the class of subject.

**1/8 Studies of sky and white clouds.**

**1/4 Open views of sea and sky;** very distant landscapes; studies of rather heavy clouds; sunset- and sunrise-studies.

**1/2 Open landscapes without foreground;** open beach, harbor- and shipping-scenes; yachts under sail; very light-colored objects; studies of dark clouds; snow-scenes with no dark objects; most telephoto subjects outdoors; wooded hills not far distant from lens.

**2 Landscapes with medium foreground;** landscapes in fog or mist; buildings showing both sunny and shady sides; well-lighted street-scenes; persons, animals and moving objects at least thirty feet away from the camera.

**4 Landscapes with heavy foreground;** buildings or trees occupying most of the picture; brook-scenes with heavy foliage; shipping about the docks; red-brick buildings and other dark objects; groups outdoors in the shade.

**8 Portraits outdoors in the shade;** very dark near objects, particularly when the image of the object nearly fills the plate and full shadow-detail is required.

**16 Badly-lighted river-banks,** ravines, to glades and under the trees. **Wood-interiors** not open to sky. **Average indoor-portraits** in well-lighted room, light surroundings.

## Example:

The factors that determine correct exposure are, first, the strength of light; second, the amount of light and dark in the subject; third, speed of plate or film; fourth, the size of diaphragm used.

To photograph an open landscape, without figures, in Dec., 2 to 3 r.m., bright sunshine, with plate from Class 1, R. R. Lens, stop F/8 (or U.S. 4). In the table look for "hour," and under the column headed "Bright Sunshine," note time of exposure, 1/12 second. If a smaller stop is used, for instance, F/16, then to calculate time of exposure multiply the average time given for the F/8 stop by the number in the third column of "Table for Other Stops," opposite the diaphragm chosen. The number opposite F/16 is 4. Multiply  $1/12 \times 4 = 1/3$ . Hence, exposure will be 1/4 second, approximately.

For other plates consult Table of Plate-Speeds. If a plate from Class 1/2 be used, multiply the time given for average exposure, F/8 Class 1, by the number of the class.  $1/12 \times 1/2 = 1/25$ . Hence, exposure will be 1/25 second.

**PLATES.** When plates other than those in Class I are used, the exposure indicated above must be multiplied by the number given at the head of the class of plates.

# PHOTOGRAPHIC EXHIBITIONS

Information for publication under this heading is solicited

<i>Society or Title and Place</i>	<i>Date</i>	<i>Particulars of</i>
CAMERA CLUB OF CINCINNATI PHOTO-ERA PRIZE-PICTURES FOR 1912	Nov. 1 to Dec. 1 1913	G. A. Ginter, Secretary, 910 Prov. Bank Bldg., Cincinnati, O.
INTERNATIONAL PHOTOGRAPHIC EXHIBITION IN GHENT	April to November 1913	P. Limbosch, Commissioner, No. 3, Place Royale, Brussels
LOAN-EXHIBITS BY S. H. LIESHEY, DWIGHT A. DAVIS AND DR. ARNOLD GENTHE	December 1913	Brooklyn Institute of Arts and Sciences, Academy of Music Bldg., Brooklyn, N. Y.

## Notes on the Use of Exposure-Meters

For those who wish to use a meter that is accurate in all conditions, we can recommend both the Wynne and Watkins. Full directions for use are given with each outfit and the manipulation is very simple. An actinometer or exposure-meter is a very useful adjunct to

one's camera outfit, for it is so constructed that it measures the correct time of exposure under different conditions of light, speed of plate and size of stop used.

For a practical and lucidly-written article on the use of exposure-meters, at all seasons of the year, see PHOTO-ERA, January, 1912.

## Plate-Speeds for Exposure-Guide

Class-numbers. No. 1, Photo-Era. No. 2, Wynne. No. 3, Watkins

Class 1/3, P. E. 156, Wy. 350, Wa.  
Lumière Sigma (Violet Label)  
Wellington 'Xtra Speedy Extreme

Class 1/2, P. E. 128, Wy. 250, Wa.  
Barnet Super-Speed Ortho  
Cramer Crown  
Eastman Speed-Film  
Ilford Monarch  
Imperial Flashlight  
Seed Gilt Edge 30

Class 3/4, P. E. 120, Wy. 200, Wa.  
Anseo Film, N. C. and Vidil  
Barnet Red Seal  
Central Special  
Defender Vulcan  
Ensign Film  
Hammer Special Ex. Fast  
Ilford Zenith  
Imperial Special Sensitive  
Seed Color-Value  
Wellington 'Xtra Speedy

Class 1, P. E. 111, Wy. 180, Wa.  
American  
Barnet Extra Rapid  
Barnet Ortho Extra Rapid  
Hammer Extra Fast, B. L.  
Imperial Non-Filter  
Imperial Orthochrome Special  
Sensitive  
Kodak N. C. Film  
Kodoid  
Lumière Film and Blue Label

Premo Film Pack  
Seed Gilt Edge 27  
Standard Imperial Portrait  
Standard Polychrome  
Stanley Regular  
Vulcan Film  
Wellington Anti-Screen  
Wellington Film  
Wellington Speedy  
Wellington Iso Speedy

Class 1 1/4, P. E. 90, Wy. 180, Wa.  
Central Comet  
Cramer Banner X  
Cramer Instantaneous Iso  
Cramer Isonon  
Cramer Spectrum  
Defender Ortho  
Defender Ortho, N.-H.  
Eastman Extra Rapid  
Hammer Extra Fast Ortho  
Hammer Non-Halation  
Hammer Non-Halation Ortho  
Seed 20x  
Seed C. Ortho  
Seed L. Ortho  
Seed Non-Halation  
Seed Non-Halation Ortho  
Standard Extra  
Standard Orthonon

Class 1 1/2, P. E. 84, Wy. 160, Wa.  
Cramer Anchor  
Lumière Ortho A  
Lumière Ortho B

Class 2, P. E. 78, Wy. 120, Wa.  
Cramer Medium Iso  
Ilford Rapid Chromatic  
Ilford Special Rapid  
Imperial Special Rapid  
Lumière Panchro C

Class 3, P. E. 64, Wy. 90, Wa.  
Barnet Medium  
Barnet Ortho Medium  
Hammer Fast  
Seed 23  
Wellington Landscape  
Stanley Commercial  
Ilford Chromatic  
Ilford Empress  
Cramer Trichromatic

Class 5, P. E. 56, Wy. 60, Wa.  
Cramer Commercial  
Hammer Slow  
Hammer Slow Ortho  
Wellington Ortho Process

Class 8, P. E. 39, Wy. 30, Wa.  
Cramer Slow Iso  
Cramer Slow Iso Non-Halation  
Ilford Ordinary  
Cramer Contrast  
Ilford Half-tone  
Seed Process

Class 100, P. E. 11, Wy. 3, Wa.  
Lumière Autochrome

# OUR ILLUSTRATIONS

Edited by WILFRED A. FRENCH

THE front cover this month depicts a typical winter-scene, although it may not embody the true Christmas spirit characteristic of December, for the little chap is engaged in a frolic where the act of giving implies only friendly retaliation. The picture is clearly Cadbyan in character, which in itself is high praise regarding pictorial conception and executive ability.

It is merely a coincidence that a portrait of M. Léon Bakst appears at this time when the artistic activity of this revolutionary decorator is showing its influence upon the *mis-en-scène* of every important operatic production in the old and new world. Although a genius in portrait-painting, M. Bakst has caused a sensation by the originality and marvelous brilliancy of his stage-settings, and the splendor of costumes and groupings of the Russian ballet, introduced recently into this country, having previously created a furore in Europe. His designs for costuming and staging Madame Pavlova's gorgeous ballet, "Orientale," proved to be a revelation in these respects when they were produced by the opera-houses of New York, Boston and Montreal this season. Wearers of artistic fabrics and fashionable dress-makers go to M. Bakst for designs. Architects and decorators besiege his studios, for M. Bakst is the acknowledged master of color-symphonies. An exhibit of his work comprising several hundred sketches and designs in color is being shown in the principal cities of the United States, drawing crowds of admiring art-lovers, for, like Europe, America has taken up Bakst with enthusiasm.

Of the numerous portraits of Léon Bakst which have appeared in the American press none does him justice, but the portrait by Mr. Hoppé, published in this issue, may be accepted as a true, characteristic and striking likeness. The original print was much admired at the recent show of the Royal Photographic Society. The pictures selected to illustrate the two great London exhibitions are representative, but not necessarily beyond the pale of honest criticism. If the imagination is to supply the character of the sitter's raiment—in Mr. Hoppé's portrait of Bakst—is it velvet or broadcloth? Is it also pertinent to ask if the margin at the left of the figure is entirely adequate, and also if the lettered name, "Bakst," so conspicuously placed in the picture-area, is really in good taste?

In Hugh Cecil's portrait of "Patience," page 281, the left eye of the pretty model seems to have been slighted by the artist, and the hand holding the book to have been given more than its proper share of light if the picture is not to have two distinct points of interest instead of only one.

Those who are familiar with hackneyed forms of composition may be disposed to ask if the artificial raising of the figure above the center of the picture-area has, perhaps, not been overdone. There are conditions where this mode of placing the figure in a pictorial setting is perfectly spontaneous and logical; but the act of lowering the camera, for the sake of including an interesting foreground and to avoid a difficult problem in composition, often results in a false and distorted impression of the actual scene by producing the effect of an up-hill perspective *where none exists*. In the street-scene, page 284, however, the downward-sloping appearance of the walk may accord with fact; but the placing of the figure in its present position is not original.

The up-hill perspective effect in its true form is well exemplified in Robert Dodd's picture, an alley in a hilly Briton village, page 299.

The representation of a court-function of the time of Louis XV, page 299, does credit to the artistic perception of Mr. Revelle. A pity, however, that the width of the foreground appears to have been stinted.

A fit comparison to the Bakst portrait is the superb likeness of Madame Pavlova, the *pièce de résistance* of the London Salon, which is one of the greatest achievements of that original and successful portrait-interpreter, Madame d'Ora. Of the model herself, pages could easily be written. The art of dancing as practised by the ancient Greeks and represented and preserved to us by coteremporaneous artists, has, indeed, been revived by this ethereal being, whose classic, graceful pantomimes amidst harmonious Bakst settings are electrifying American opera-audiences.

Inspired, no doubt, by the classic, sunny landscapes of a Claude or of the more modern Corot, Alexander Keighley has produced a genuine open-air fantasy, page 293. The left section of the composition impresses us as a trifle heavy and intricate, and as detracting not a little from the charming terpsichorean group and the sunshine in the distance.

All in all, Mr. Hoppé has done well to assemble and send us pictures so representative of London's great photographic shows, and we believe that our readers will appreciate the combined efforts of all concerned to give them a fair idea of these two annual events.

The group of dabbies, hastily mistaken by some observers for chrysanthemums, constitutes an admirable technical display, although the delicate gradations of the original print have evaded the usual skill of the engraver. Data: Made on Wellington Anti-Screen plate.

The scene at the fireside, page 305, was reproduced originally in February, 1913, PHOTO-ERA, to illustrate an article, by Dr. Bevan, on photography by flashlight. It is introduced at this time to show the suitability of pictures of this class to "Home-Scenes," which is the subject for competition closing January 31, 1914.

## The Photo-Era Monthly Competition

THE entries to the Marine competition were eminently gratifying both in numbers and quality. The winning pictures reproduced in this competition speak for themselves. Never in the history of this publication have there been more interesting in artistic and technical performance.

He who first beholds Mr. Edsall's impressive picture, page 306, is at once reminded of Charles Kingsley's famous line, "Though the barbor-bar be moaning," for the cross-like post might fittingly represent the locality where the bodies of the three fishermen were washed ashore. Apart from this gloomy thought, however, the beholder will not be slow to appreciate the uncommon beauty of fretted waters as they approach and recede over the smooth sands of the beach. The post may be considered by some as too assertive; but it forms a strong and welcome accent in a scene which the average camerist is likely to portray in a somewhat monotonous manner. Data: Kodak ( $3\frac{1}{4} \times 5\frac{1}{2}$ ); R. R. lens;  $6\frac{1}{2}$ -inch focus; Eastman film;  $\frac{1}{50}$  second; pyro; 7 x 9 American Plat. enlargement.



Of a more spirited character is the example of aquatic force by W. S. Davis, page 307. This is a favorite theme of the artist, and with variations has been shown in the pages of PHOTO-ERA during the past few years. But in all truth, few pictorialists succeed so well in interpreting the character of water in rapid motion as does Mr. Davis. His several articles on this topic and illustrated with photographs entirely of his own taking — published in PHOTO-ERA — are generally recognized and accepted as authoritative.

After having hurled itself with tremendous force against the rocky cliff, the wave, now shattered, catches the light and presents a brilliant spectacle — faithfully depicted, as it impresses the human brain, by the artist-camerist. It is well to note the effective and correctly-rendered background of sea and sky; also the simplicity of material — singleness of purpose — consisting of mass of spray, the cliff, as a foil, and an unspoiled background. Data: October, 11 A.M.; good light; 6-inch single lens; stop, F/16;  $\frac{1}{30}$  second;  $3\frac{1}{4} \times 4\frac{1}{4}$  hand-camera; Cramer Inst. Iso. Backed; Edinol-Hydro; 8 x 10 Monox Rough Bromide enlargement.

The art-principle, simplicity in composition, which so many would-be-pictorialists have yet to grasp and to carry into effect, is again demonstrated in A. B. Hargett's "Sunset, Chesapeake Bay," page 309. Embryonic picture-makers — and not a few of the advanced workers — can derive much profit from studying this simply-arranged picture, as well as all in this series. The artist abided his time and, as a result, neither the sun nor the ship is in the center of the picture; nor does the ship sail out of the picture, but into it. The picture is well spaced, consequently the horizon-line is where it belongs. Data: T.P.M.; Brownie No. 2; largest stop; Eastman film; pyro; 7 x 9 No. 8 P. M. C. Bromide enlargement; redeveloped.

The title to H. P. Webb's "Quiet Mood," page 308, seems to be a misnomer, unless the sea in this locality is usually of a tempestuous character. One does not fail to observe how the two huge masses of rock are unobtrusively balanced by the two combers. The color-values throughout are true and the general effect one of much beauty. Data: January, 1912; 9 A.M.; winter-sunset after a shower; Ansco film; 7-inch Ernemann Aplanat; stop, F/8;  $\frac{1}{50}$  second; Edinol; 8 x 10 Azo B. Hard enlargement; Edinol.

"Low Tide," by Charles H. Flood, page 308, is a typical scene on the Maine coast. At times like this, it is not difficult to obtain an interesting foreground which, if judiciously managed, yields pleasing effects, as shown in Mr. Flood's vista. Here, however, the distant points of land are somewhat obtrusive and dispute with the foreground the claim for chief pictorial interest. This might have been avoided by more careful focusing and diaphragming and, if needed, reduction of whichever mass were deemed too insistent. Data: August, 1913; good light; Cramer plate; Goerz  $7\frac{3}{4}$ -inch Dagor; at F/22;  $\frac{1}{25}$  second; five times filter; pyro; Professional Cyko.  $4\frac{1}{2} \times 6\frac{1}{2}$  enlargement.

One welcomes A. S. Nakamura's harbor-scene in Honolulu, page 310, because it lends variety to the series and is identified with one of Uncle Sam's far-off possessions. The silhouetted figures not only occupy a convenient place in the picture, but by their obvious interest in the subject of portrayal they are an inseparable part of the composition. The pictorial scheme has been managed successfully and creditably. Data: June, 1913; 6.30; 5 x 7 Century camera;  $8\frac{1}{4}$ -inch Zeiss-Kodak Anastigmat; stop, F/8; fair light;  $\frac{1}{100}$  second; Inst. Iso; pyro; Cyko Buff.

Of the many pictorial efforts by F. W. Hill, the "Fish-Wharf," Boston, U.S.A., is one of the very best.

Our criticism of forced up-hill perspective does not apply here. The camerist surveyed the scene and composed his picture from an elevated position. The original print is of a beautiful sepia tone to be suggested only in ink of the same shade. Data: August; 10 A.M.; Premoette Junior ( $2\frac{1}{4} \times 3\frac{1}{4}$ ); Film-Pack;  $\frac{1}{25}$  second; 8 x 10 enlargement on Wellington Bromide.

## The Beginners' Competition

It is gratifying to state that participants in the Round Robin Guild Competitions (exclusively for beginners) are showing a commendable appreciation of pictorial composition. From the letters which accompany the entries it appears that studying the pictures, and reading the print-criticisms in PHOTO-ERA, together with the help derived from such standard works as Poore's "Pictorial Composition and the Critical Judgment of Pictures," and Anderson's "A. B. C. of Artistic Photography," are responsible for this progress.

It is hard to believe that the charming and artistically composed picture by C. A. E. Long, page 311, is the work of a virtual beginner, i.e., an amateur of only about one year's practical experience with the camera. It is a picture worthy the knowledge and skill of an advanced worker. With the exception of the excessive emphasis of the group of trees at the top of the hill, the picture seems artistically perfect. Seldom have we seen open-air figures dressed in white so well managed. Note the delicate gradations throughout, including the hats carried by each model. Harmony speaks in every part of this highly-successful landscape. Data: August, 1913, 10 A.M.; 8-inch convertible R. K. lens; used rear lens at F/16; 3-times filter;  $\frac{1}{2}$  second; Hammer Non-Hal. Ortho; pyro tank; Soft Cyko Plat.

The last-mentioned quality of the preceding picture also characterizes the simple landscape by W. L. Brown, page 312. The theme and the arrangement are modest enough, although the tree-trunk at the extreme right, used evidently as a balance or to bind the picture together, could easily be dispensed with. Data: December, 1912; 8 A.M.; sunny day; 5 x 7 Graphic camera;  $9\frac{1}{4}$ -inch Zeiss Protar, series VIIA; stop, F/8; Standard Orthonou; Glycin, tank; 5 x 7 contact print on Soft Plat. Cyko.

The true rendering of movement and color-values in the beach-scene, page 312, is worthy of high praise. The Japanese pictorialists are fond of introducing the human element into their work, but are always actuated by artistic motives. Data: August 5, 1913; bright light; 3A Graflex camera; Zeiss Tessar 1c;  $7\frac{1}{16}$ -inch focus; at full opening;  $\frac{1}{655}$  second; N. C. Speed-Film; pyro; Plat. C. print.

## Illinois College of Photography

AMONG the students enrolled for November were two from abroad, Mr. S. Kubota of Japan and Miss M. Kacoubian of Turkey in Asia.

Professors Latshaw and McCorkill attended the Eastman School of Photography at St. Louis last month on the lookout for new ideas.

The prizes at the September Contest at the College Camera Club were won by Mr. Nakamura and Mr. Bradley. Mr. Nakamura also won the First Prize for portraiture in the competition at the college the previous month.

Mr. Walter Holzmüller, who recently finished his course at the college, has purchased a studio at Sullivan, Ill.

Mr. S. K. Bhang, of Korea, has enrolled for the photography and engraving courses.

# ON THE GROUND-GLASS

Edited by WILFRED A. FRENCH

## Facial Peculiarities

"No," I cannot be accused of staring at people, when I am engaged in studying an interesting face, or a careless, artistic pose, on my travels," said a well-known photographer to his traveling-companion on the train which bore them to the Kansas City Convention last July. Continuing his remarks on the subject, the portraitist said: "There is a great deal of truth in your editorial on the human profile, published in PHOTO-ERA about a year ago, and illustrated with the portrait of a beautiful woman, by Garo. I did not realize, till then, how men deliberately spoil their good looks by removing the moustache. The nose, in many cases an ugly part of the face, becomes more pronounced in its incongruity, and the upper lip, thus bared, forms a sharp angle with the protruding nose, and eventually becomes elongated through the daily manipulation of the razor. Nature has provided man with an hirsute appendage, which is important not only for well-known hygienic reasons, but softens the rugged outlines of the face by blending the nose with the chin. Of course, it is not necessary for a man to wear the moustache just as it grows. It can be trimmed to any desired size or form. If only the average man would study his profile in a mirror, or consult a friend having an artistic eye, after he has had his moustache removed, he would decide to let it grow again — nine chances out of ten. I cannot help noticing these various types of faces: how a smooth-faced middle-aged man with a badly-shaped nose, long, convex upper lip and protruding under lip, producing a most ungainly profile, will suddenly present a totally different change of countenance by a mere turn of the head — looking at you. It is really amazing! Of course, the front view in such a case at once becomes a different matter and generally yields a gratifying result.

"It's the same with women's faces, that is, the change from a profile to a front view. Now, please note that young girl over there. Her nose has a big hump — of the degraded Roman type, one might say. The forehead recedes, and so does the chin. The lips are large and, because she has a nervous habit, look as if she were pouting. Now she faces this way, turning her large, handsome eyes up to a friend standing close by. I call that a noble face, full of character and expression. What a fine model, as she now is! The uncouth appearance of the side view has entirely disappeared, and given way to a countenance of a different person. One would hardly have expected such an astonishing change.

"I make these observations as discreetly as I can, lest I be considered rude; and the moment the subject becomes conscious or embarrassed, I, myself, am ill at ease and my studies come to an end."

## Photographer of Men

It is well known that the term, "Photographer of Men," belongs exclusively to Pirie MacDonald of New York; for on principle he confines his sittings strictly to members of the male sex. Yet what shall we say of the Gerhard Sisters, of St. Louis, who recently photographed nearly one thousand men at the annual convention of the carriage-manufacturers?

## Distinctive Criticism

His first attempt as a disciple of the ultra-modern school found no recognition among sane picture-lovers; yet he framed the print and gave it a conspicuous place in his den. "How do you like the picture?" he asked of an esteemed art-critic. The latter, unable to see any beauty in the meaningless forms supposed to represent sheep, replied, "I'm; it might be worse." "Sir, I hope you will withdraw that statement," said the camerist, offended. "Very well, then," answered the critic, "it couldn't be worse."



## Eager To Be in the Picture

On the ground-glass may sometimes be seen (when least wanted) the figure of a cat.

Her actions would seem to confirm the fact of intelligence so frequently ascribed to these animals. She is, doubtless, proud of the honor recently conferred upon her two children when their picture was awarded first prize in PHOTO-ERA, and has, ever since, been trying to "butt in" whenever the camera is afield, as witness the accompanying photograph. In each case she had been driven away but returned, and managed to slip in, unnoticed, at the critical moment.

If she appears in PHOTO-ERA, possibly her ambition may be satisfied. — A. F. F.

# THE CRUCIBLE

A MONTHLY DIGEST OF FACTS FOR PRACTICAL WORKERS

*With Reviews of Foreign Progress and Investigation*

Edited by PHIL M. RILEY

Readers are encouraged to contribute their favorite methods for publication in this department  
Address all such communications to The Crucible, PHOTO-ERA, 383 Boylston Street, Boston

## A New Pyro Tank-Developer

THOSE photographers of the old school who still cling to the belief that the tray method of development is essential in order to obtain portrait-negatives possessed of a full scale of gradation and as much roundness and brilliancy as is desired in the print, should give the new Eastman tank-formula a trial.

Aside from the changes in the stock-solutions, it is interesting to note that it has been found beneficial to make a slight variation of the working-solution for faster brands of plates, such as Seed 30, Standard Polychrome, and the like. The formula and instructions follow:

### PYRO TANK-DEVELOPER

#### Stock-Solution A

Water .....	16	ounces
Potassium metabisulphite .....	70	grains
Pyro .....	1	ounce
Potassium bromide .....	8	grains

#### Stock-Solution B

Water .....	16	ounces
Sodium sulphite, anhydrous.....	1 $\frac{3}{4}$	ounces
(or Hydrometer Test 55)		

#### Stock-Solution C

Water .....	16	ounces
Sodium carbonate, anhydrous .....	1 $\frac{1}{4}$	ounces
(or Hydrometer Test 40)		

For 5 x 7 tank. To develop use:

A .....	2 $\frac{1}{4}$	ounces
B .....	2 $\frac{1}{4}$	ounces
C .....	2 $\frac{1}{4}$	ounces
Water .....	58	ounces

Temperature, 65 degrees.

Develop 15 minutes.

For Extra Rapid plates (such as Seed 30 and Standard Polychrome) use:

A .....	3	ounces
B .....	3	ounces
C .....	3	ounces
Water .....	55	ounces

Temperature, 65 degrees.

Develop 15 minutes.

For 8 x 10 tank. To develop use:

A .....	5 $\frac{1}{2}$	ounces
B .....	5 $\frac{1}{2}$	ounces
C .....	5 $\frac{1}{2}$	ounces
Water .....	140	ounces

Temperature, 65 degrees.

Develop 15 minutes.

For Extra Rapid plates (such as Seed 30 and Standard Polychrome) use:

A .....	7 $\frac{1}{2}$	ounces
B .....	7 $\frac{1}{2}$	ounces
C .....	7 $\frac{1}{2}$	ounces
Water .....	134	ounces

Temperature, 65 degrees.

Develop 15 minutes.

## Air-Bubbles in Lenses

SMALL air-bubbles in a photographic lens are in reality a mark of quality, just as slight flaws in some precious stones signify genuineness, for optical glass which is sufficiently clear and homogeneous cannot be produced without them. In the manufacture of the famous Jena glass the various elements used must be heated for a given length of time and to a certain degree, the process being stopped at just the right moment whether all the air has been driven out or not. There is no alternative.

The manufacturers discard all but those portions best suited to lens-making and the lens-maker in turn examines all glass both in the rough state and before the lenses are sent out as a finished product. All selections are rigidly made and actual tests prove that small bubbles in lenses, whether single or grouped, do not interfere in any way with the perfect work of the lens. The actual loss of light is inappreciable and the presence of these bubbles, even if near the surface, has no effect whatever on the optical quality of the image.

## Warm Tones on Bromide Prints with Ferrous Oxalate

ACCORDING to the *Photographische Welt*, the developer given below will give pleasing brown tones on bromide or gaslight papers:

### A

Water .....	960 c.c.s.	37 ounces
Potassium oxalate.....	300 grains	10 ounces

### B

Water .....	960 c.c.s.	32 ounces
Potassium chloride .....	90 grams	3 ounces

### C

Water .....	480 grams	16 ounces
Ferrons sulphate .....	30 grams	1 ounce
Citric acid .....	2 grams	30 grains
Potassium bromide .....	2 grams	30 grains

For use, mix 20 parts of A, 5 parts of B, and 5 parts of C. The more of solution is added, the warmer the tone, but the time of exposure must be proportionately increased.

# NOTES AND NEWS

Announcements and Reports of Club and Association Meetings, Exhibitions and Conventions are solicited for publication

## A Foreign-Travel Camera-Contest

READERS of PHOTO-ERA will be interested in a recent, successful photographic contest which was the outgrowth of a European tour by one hundred boys last summer. The tour, which was arranged and managed by the well-known American travel-bureau, the Raymond-Whitcomb Company, covered Italy, Germany, the Netherlands, France, Switzerland and Great Britain, and many interesting photographs were taken.

After the return home, and all the films had been developed and printed, the boys compared results and, in order to determine the relative superiority of their pictures, they voted that they be submitted to a recognized authority. The editor of PHOTO-ERA was chosen for this purpose. He declared the following awards: For the best collection of prints, considering quality rather than number, first prize, James E. Starr, of Madison, Wis.; second, Robert Steiger, Springfield, Mass.; third, Donald McClench, Springfield, Mass. For the best single picture among all prints submitted, a group of Dutch fishermen, James E. Starr; Honorable Mention, Donald McClench, group of boy-cameraists, and Robert Steiger, Dairy of Marie Antoinette, Versailles. The pictures by Mr. Starr were of exceptional technical and artistic merit, and worthy the reputation of an experienced pictorialist. The prizes were awarded by the Raymond & Whitcomb Company, as follows: for the best collections, Mr. Starr, gold medal; Mr. Steiger, silver medal; Mr. McClench, bronze medal. For the best picture, Mr. Starr, a large ornamental German beer-mug of unique design. Prints by the prize-winners will be published in PHOTO-ERA for January, 1914, together with an interesting photographic account written by Mr. Starr.

## A New Photographic Periodical

REALIZING the desirability to publish a medium in their interests at frequent and regular intervals, several pictorialists in the vicinity of New York City have issued the first number of such an organ, entitled, *Platinum Print*, "A Journal of Personal Expression."

A copy of the initial edition shows a format similar to that of PHOTO-ERA. The contents, very likely to grow gradually, consists of eighteen pages of large letter-press and excellent halftone-illustrations. The artists represented are Clarence H. White (front cover), A. L. Coburn (insert), Charles H. Barnard, Edward R. Dickson, Henry Hoyt Moore, Francesca Bostwick and Charles B. Denny, all workers along high artistic ideals.

There are articles by A. L. Coburn, "Photogravure;" Paul L. Anderson, "The Photographic Representation of Motion," and Karl Struss, "Multiple Platinum Printing." The whole tone of the brochure is clean, high-minded and progressive, and, although the edition is limited to a few hundred subscribers, the work will undoubtedly increase its present degree of patronage and popularity.

The publication is a bi-monthly, or issued seven times a year at \$1.00 for its yearly subscription; Canada, \$1.25; foreign, \$1.40; single copies, 5 cents; and is edited and published by Edward R. Dickson and Charles H. Barnard, at 2 East 29th Street, New York. The entire work is copyrighted and rigidly protected.

## The Kodak Show

ONE of the important photographic events of the year is the coming of the itinerant Kodak Show. It is well worth making a very special effort to see if it comes to town or within a day's journey of it. Consult the route-list and make plans accordingly.

November 25 to November 29—Vancouver, B. C., Imperial Rink.

December 1 to December 6—Seattle, Dreamland Dancing Pavilion.

December 8 to December 13—Tacoma, Armory.

December 15 to December 20—Spokane, Armory.

December 22 to December 27—Christmas Week.

December 31 to January 3—Portland, Armory.

January 7 to January 10—Oakland, Oakland Hotel.

January 12 to January 17—San Francisco, Scottish Rite Auditorium.

January 19 to January 24—Los Angeles, Shrine Auditorium.

January 27 to January 31—Salt Lake City, Odeon Dancing Academy.

February 3 to February 7—Denver, Auditorium.

February 10 to February 14—Omaha, Auditorium.

February 16 to February 21—Wichita, Forum.

February 23 to 28—Oklahoma City, Auditorium.

March 2 to March 7—San Antonio, Bethoven.

March 9 to March 14—Houston, Auditorium.

March 17 to 21—Kansas City, Convention Hall.

March 23 to March 28—St. Louis, Coliseum.

March 30 to April 4—Chicago, First Infantry Armory.

April 6 to April 11—Indianapolis, Tomlinson Hall.

April 13 to April 18—Dayton, Memorial.

April 20 to April 25—Toledo, Coliseum Theater.

April 27 to May 2—Detroit, Armory.

May 4 to May 9—Cleveland, Central Armory.

May 11 to May 16—Buffalo, Elmwood Music Hall.

## Chicago Camera Club

THE important features of this club for the month of November included a demonstration of the Autochrome plate; an illustrated lecture by E. L. C. Morse on "Home-Life Among the Mexicans;" a talk by E. M. Slocum entitled "The Latent Image and its Development;" lantern-slides from the American Lantern-Slide Interchange, and the school of photography. The latter is meeting with success, and the subjects treated during November were lenses, lantern-slides, and portraiture.

## Baltimore Camera Club

THIS enterprising club held a series of joint exhibits by one or two men last month, but there was a fine lot of prints on the walls, which was followed by a collection of one hundred and fifty prints by Harry D. Williar from November 10 to November 23.

Mr. Williar has been very successful in entering his prints in the various photographic contests, having received a special prize as well as Honorable Mention in *Photography and Focus*. He has been no less successful in his entries to photographic journals in this country.



## Minutes 1913 P. A. of A.

ALTHOUGH the character of the illustrations as a whole is rather disappointing, this volume is attractively gotten up and well printed. A book of this character should serve a better purpose than the Association Annual of a few years ago, as it is a permanent record of proceedings and as such will prove informative to "stay-at-homes" who could not attend the convention. Referring once more to the illustrations, we have no hesitation to express the opinion that the portrait by Nace Brock, of Asheville, N. C., which received the Grand Portrait Award at the last New England Convention, is in several respects the best of all.

### John I. Hoffman, the New Paid National Secretary

IN accordance with the instructions laid down by the members of the P. A. of A. at the recent Kansas City Convention, the committee empowered to select a general secretary for the Association met in Washington, D. C., October 31st and November 1st to consider the applications received, and to interview such candidates as presented themselves to the committee in person.

Twenty applications had been filed, photographers being in the majority. A minister of the Gospel, a lawyer, a college professor, salesmen, clerks, and a secretary of a Western city commercial club forming the balance. Of these, ten had been requested to appear in person. The committee, G. W. Harris, chairman, Ben Larrimer of Marion, Ind., and John Schneider of Columbus, Ohio, all ex-presidents of the P. A. of A., invited the members of the National Board to meet with them. Mr. Towles and Mr. Dozer were therefore on hand, and President Tyree was expected, but was unable to be present. Mr. Dozer was originally a candidate, but withdrew his application when asked to be present at the examination of the other applicants.

Each candidate was asked to give an account of himself and to give his conception of a secretary's duty for an organization which showed so small a percentage of members in proportion to the total of possible members. After a full deliberation on the merits of the various candidates, the committee decided on John I. Hoffman, Secretary-Director of the Commercial Club of Maryville, Mo., as having the best qualities for the position. He is young (twenty-six years of age), energetic, a good organizer, a good speaker, a college graduate (Drake University, Des Moines, Iowa), and the necessary presence for such a responsible position, besides having the best of endorsements. The committee wishes to state that all the candidates possessed excellent qualifications, but believes that it has made a wise choice in Mr. Hoffman.

His duties will begin with the first of the New Year and for the time being he will be located with Mr. Dozer, the treasurer, at Bucyrus, Ohio. His actual duties will probably be left with the incoming Board to decide.

The committee bespeaks the hearty good-will and co-operation of every member of the P. A. of A. for their new secretary, as it is only by harmonious effort that he will be able to accomplish the most effective work.

The following gentlemen applied for the position:

No. 1, John I. Hoffman, Maryville, Mo.; No. 2, H. S. Bryant, Washington, D. C.; No. 3, C. R. Reeves, Anderson, Ind.; No. 4, L. A. Dozer, Bucyrus, Ohio; No. 5, Homer T. Harden, Wichita, Kan.; No. 6, James M. Evans, Cleveland, Ohio; No. 7, M. C. Bickel, Stelton, Pa.; No. 8, Jard Gardner, Rockland, Mass.; No. 9, N. T. McManaway, Charlotte, Va.; No. 10, Thomas Wells, Stockton, Cal.; No. 11, F. L. Boyd, Hutsonville,

Ill.; No. 12, George M. Bolton, West Springfield, Mass.; No. 13, Felix Raymer, Dallas, Texas; No. 14, Richard T. Talpey, Auburn, N. Y.; No. 15, Charles E. Sprout, Canon City, Colo.; No. 16, W. M. Ward, Washington, D. C.; No. 17, Harry S. Braeken, New York City; No. 18, Coryden C. Tyler, Philadelphia, Pa.; No. 19, Fred S. Swindell, Washington, D. C.; No. 20, J. A. Lawler, Philadelphia, Pa.

### Elmendorf's Lectures on India

AFTER having attended a lecture by Dwight L. Elmendorf, one easily comprehends the secret of his extraordinary success. His colored stereopticon-views, *entirely of his own making*, represent the utmost technical perfection and positive accuracy and artistic beauty in coloring; for Mr. Elmendorf has long been a highly-skilled specialist with the camera and the brush. His subjects are well chosen, and his powers of description mingled with spontaneous humor and coupled to a winning personality are sufficient to draw immense audiences, and always of the educated class. Fame and fortune thus came to him easily.

Mr. Elmendorf has recently returned from a camera-tour through India, the wonderland of rich and dazzling color-schemes, where he took an immense number of photographs, motion-pictures, Autochromes and color-photos, all used to illustrate his new lectures on India, which for variety and interest of subject and gorgeous coloring surpass all his previous efforts.

As his lecture-season is brief, we urge those interested to arrange to attend this wonderfully attractive series of lectures. However great the effort and expense, they are surely worth while.

### Edward F. Bigelow

EDWARD F. BIGELOW, A.M., Ph.D., teacher, author, naturalist and editor of "The Guide to Nature," is entering the lecture field more extensively than hitherto. Of pleasing personality and good address, his lectures appeal to general audiences, clubs, societies and churches. He has a wide range of subjects, including nature, agriculture, horticulture, pedagogues, parents, children, eugenics, ethics, religion, temperance, patriotism, psychology, literature, biography, mechanics, travel and observation. Club secretaries may address Mr. Bigelow at Arcadia, Sound Beach, Conn.

### Photo-Miniature No. 126

THE current issue of this popular handbook differs from the customary monograph of the past. It contains several articles dealing with processes of special interest to professional photographers. Among these are: "Putting Individual Backgrounds into Portrait-Negatives," "How to Make Shaded Vignettes on White-Ground Portraits," "Repairing Broken Negatives," and others dealing with the use of etching-knives to work upon negatives, straightening crossed eyes, re-shaping the figure, making changes in clothing, repairing a broken group picture, vignetting a head out of a group, etc. This valuable little volume may be had of any dealer for twenty-five cents.

### A Popular Process

HE had just given her a cheque for her first monthly allowance.

"I think," she said coyly, "I shall have this photographed."

"To preserve as a memento?" he asked.

"No; so I can have it enlarged."—*New York World*.



## LONDON LETTER

CARINE AND WILL A. CADBY

THE more we visit the exhibition of the London Salon of Photography, the more we become impressed with the coming importance of the color-question. No doubt, the present show marks a distinct advance in this branch of photography, and much as we may dislike to be out of sympathy with many of the efforts in this direction, we must admit that they show that color is going to loom large on the photographic horizon. As examples of extreme divergence in working, we may cite M. Demachy's "Study" and Dr. Erwin Quedenfeldt's "Pauline."

Demachy's study of a nude probably forms the high-water mark of color-work up to date. The treatment of form, color and design is perfect and it seems out of place in an exhibition of black and white work. One almost wishes that the artist had sent it to the Paris Salon, just to see if the judges would have distinguished it from paint. To the trained eye there is a difference, something best described as a quality of photographic truth that one often misses in ordinary paintings, but finds in those of the first rank. Whistler, for instance, possessed this quality in a very marked degree.

Now, the study of a head, "Pauline," by Dr. Quedenfeldt, is remarkably clever and interesting; but, unlike M. Demachy's, it does not seem to have what one may call, "arrived." It shows great possibilities, but it is still in the making and, for that reason, it is most stimulating. By the casual observer this group of color-prints (of which "Pauline" is the most notable example) is treated stupidly and very unintelligently—as something bizarre and amusing; but we feel that it is full of potentialities and may have a far-reaching effect on pictorial photography in the near future. It is absurd to take the present development of this work as anything but a groping in the twilight after something finer and infinitely more complete. They are the "Futurists" of photography, and one cannot get away from the conviction that this artist is struggling with new ideas in a new way, like the incoherent mutterings of a child beginning to talk, and in this case it may turn out to be a new language.

Alvin Langdon Coburn has an exhibition of his work in the big room of the Goupil Gallery. It is with keen pleasure and much admiration that we welcome what is, no doubt, a most important photographic event of the autumn. It is made all the more interesting by the lapse of time since any of Mr. Coburn's work has been seen in London. This show is typically Coburn. A mass of his pictures all hung together impresses us and makes us feel the man's aim and individuality. All the prints are on white or yellow-white mounts, hung against a strong gray background, and the setting suits them admirably. One wall is taken up with the portraits of his "Men of Mark" series, now on the eve of publication. Many of the portraits are very fine work, but for freedom, breadth of treatment and pictorial quality the print of Clarence White (made in 1912), in our opinion, excels all others. This restrained, simple, yet complete bit of work seems to give the whole man, and not just a passing phase, as is so often the case in a portrait.

This is not intended in any way to depreciate the other portraits, but it made one wish that all sitters could have sympathy with, and knowledge of photography.

On the next wall there are seventeen pictures of absorbing interest, taken in the Grand Canyon of Ari-

zona, all indicating an original, sympathetic and closely-studied view of nature. These pictures give the impression that Mr. Coburn must have literally soaked himself in his subject before doing any photographic work, for he is able to convey so much of the mystery and majesty of mountains, while losing nothing of the individual characteristics of this particular district. Mr. Coburn never takes a "view" of the hills: it is always some particular crag in some varied mood, or graced by cloud or mist, and it is in the choosing of these moments that he shows his absolute mastery and keen understanding of the subject.

With the five views of "New York from its Pinnacles" we have not quite the same sympathy. They do not seem so pictorially satisfactory, suggesting, as they do, the idea that they were taken from an aeroplane, and some have a somewhat map-like appearance, and in others the perspective is distorted. Space will not allow us to go into detail with regard to the fourth wall of the show which is hung with prints of the Yosemite Valley—beautiful examples many of them—treated and printed in much the same style as those of the Grand Canyon. In this exhibition Mr. Coburn has once again and more emphatically than ever demonstrated his capabilities and his position in the very forefront of pictorial photography.

After the work which we have been considering, the present exhibition at the little Gallery—pictorial landscape photographs by members of the East Anglian Photographic Federation—is likely to fall somewhat flat. Doubtless there is good work to be seen here, but much of it is on old and conventional lines both in thought and printing.

The audiences at the Salon evenings have steadily grown as people come back to town. Mr. Blake's lecture on "The King's Highway" had a record-attendance, but the one by Dr. Adolphe Abrahams ran it a very close second. As he said in his opening speech, it was very odd that a photographer, whose reputation rested on his high-speed work, should be addressing the most artistic photographic set in London. However, he was able to show by his slides, that nowadays a motion-picture photograph need not necessarily be ugly, and some of his running and jumping figures were able to demonstrate that it is possible to suggest the poetry of movement even in an absurdly small fraction of a second.

### A Studio De Luxe for Wheeling

J. EDWICK GRIFFIN is receiving his many satisfied patrons in a new home. For many years the leading photographer of Wheeling, Mr. Griffin decided not long ago that Wheeling deserved a modern studio that would compare favorably with the leading metropolitan establishments. This he has provided in a reconstructed building on Twelfth Street. The rooms are notable for their simple elegance and homelike atmosphere, so necessary to make the sitter feel at ease. Mr. Griffin is specializing in that most difficult art, group-portraiture, with good success.

### English as She Is Wrote

WE have received a copy of the following announcement in a newspaper published in Siam:

The news of English we tell the latest. Writ in perfectly style and most earliest. Do a murder commit, we hear of and tell it. Do a mighty chief die, we publish it, and in horders of sombre. Staff and each one been college, and write like Kipling and the Dickens. We circle every town and extortionate not for advertisements. Buy it. Buy it. — N. Y. Sun.

## BERLIN LETTER

MAX A. R. BRÜNNER

ONLY a few months ago I mentioned the twenty-fifth jubilee of the Burlin Urania, the only scientific theater in Europe. This institution depends chiefly upon the photographic picture, and also to some extent upon cinematography. For many years past I have seen a considerable variety of illustrated lectures with occasional marvelous photographs, remarkable for their scientific value, clear definition and frequent artistic character. But the lecture I saw last week particularly appealed to me, as it described a monster ship which has interested the German as well as the American people to a considerable degree. The lecture bore the title, "Mit Dem Imperator Nach New York." It gave us an excellent insight into the various phases of construction, the finished ship with its numerous rooms, decks, machinery, safety-appliances, etc., and the story of a day which a passenger may pass on that luxurious vessel. There was certainly no visitor who, on seeing the superb pictures, was not seized by the desire to make a voyage on the *Imperator*, and to see the new world. When she left the home-port, Cuxhaven, for her maiden journey, and also when she arrived on the Hudson amidst the nerve-killing noise of uncounted steam-whistles, an army of press-photographers was busy to obtain some striking snapshots at both places mentioned, and several of them your readers may have seen in the daily press and illustrated weeklies. Of these, as well as any others, made from the first step in laying out the keel until making fast at the Hoboken pier, the very best were selected for the Urania performances.

Photography as a means to make any scientific and even entertaining subject clear and less difficult of comprehension can no longer be dispensed with. Every year an increased use is made here of the lantern-slide. Not only illustrated lectures are given by societies, professional speakers and business-firms, but it finds application also in public and private schools, in club-meetings and for teaching foreign languages. This may astonish many, as teaching foreign words, grammar and pronunciation is done by the mouth, paper and pen. Yet the experiment has been made by some clever business man who introduced in the large German cities instruction-courses in English and French for beginners as well as advanced pupils, all lectures being accompanied by excellent stereopticon-views. It is asserted that a foreign word is kept in the pupil's memory much better with the help of the picture of that particular object. Thus, a room is shown and the foreign words of all the furniture are given by the teacher, or a street-scene, a machine (for learning engineering-terms) and a hundred other subjects. In addition, such a course is thus made more attractive and less monotonous. The originator of the idea was very successful, and crowds of people of all ages came to him. In the meantime several commercial schools have adopted this system, and, lately, the Berlin Atlantic Club, whose purpose is to teach English to beginners and to practise it for advanced students. The writer, who is president of that society, finds it now much easier to procure pupils and to make them stay.

In the club-world some important meetings have taken place this fall. Der Photographische Verein Zu Berlin celebrated its fiftieth anniversary last month. The first evening was spent by the numerous members and guests at Hotel Atlas, in Friedrichstrasse, right in the strangers'

quarter. The main festal event occurred in the Urania, mentioned above, where Mr. Hansen gave an interesting review of the history of this influential society, which was founded fifty years ago by no less than Professor Vogel, known by the standard handbooks on photography. The government counselor, Dr. Miethe, delivered an illustrated lecture about color-photography, of which he is a distinguished expert. Delegates from many photographic societies were present, also representatives of the municipality, the commercial world, the Reichstag, government, etc. Mr. Eduard Blum, who operates a studio for enlargements in Berlin and Chicago, had crossed the ocean in order to present the cordial wishes of the American Photographers' Association and of the New York State Association, the former of which had sent a fraternal communication, which was accepted and read amid great applause. In the afternoon the large plant of Die Neue Photographische Gesellschaft, which is the largest publishing-firm in photographs of any description in this country, was visited, while in the evening a brilliant banquet was given in our largest and most magnificent restaurant, the Rheingold. This lasted until sunrise, and after only a few hours' rest the extensive works of the Goerz optical factory were visited, which occupied several hours. The afternoon was spent at the Treptow Observatory, which is known for its gigantic telescope.

One day, before this chain of festivities was begun and which will not be forgotten by those who participated, the Central League of the German Photographic Clubs — about which I made mention in former letters — held its annual congress. This year Berlin was chosen upon invitation from the Berlin Club on account of the latter's jubilee. At present fifty-five corporations belong to it, of which fourteen are societies extending over the whole empire, twenty-nine are so-called *Innungen* (guilds) and twelve local clubs. Just as the government in Germany pays a pension to the widow of any deceased official, from the most obscure workman to the chancellor, so do many of the larger societies. As regards the Central Verband five members died during the past year, and in each case the widows were paid two hundred reichsmarks by the treasurer. In addition, if a member has an accident or gets into financial difficulties through no fault of his own, he is supported by the club, as a certain fund exists for that purpose.

About the same time all the South German clubs held their annual meeting in Bavaria's capital (Munich) with which an exhibition of portraits and landscapes was connected. The city of Munich, the Prince-Regent, the Photographische Central League, several firms, etc., had offered valuable prizes. Pictures were on view from every part of Europe, even from Austria, Hungary and England. About fifty of the best works were reproduced in a neat little album.

For the first time in the history of photography, women-workers had a meeting last month. Several lectures were given by prominent women photographers, among them Miss Kundt who has succeeded the late Mr. Schultze-Hencke as director of the Lette Photographische School, Berlin. Women are regarded with prejudice in this country, and do not hold in the least such a conspicuous position as in the United States, where man is more or less a slave. Therefore the selection of a woman as director of our most prominent school is something unusual. Former female pupils of the latter have formed a club which will meet once a year. For 1914 Leipzig has been chosen on account of the great International Exposition of Graphic Arts, and for the same reason the above-named Central League will also hold its next annual meeting in that city, famous for its art and culture.

## BOOK-REVIEWS

*Books reviewed in this magazine, or any others  
our readers may desire, will be furnished by us at  
the lowest market-prices.*

**SONNY BOY'S DAY AT THE ZOO.** By Ella Bently Arthur. Original photographs by Stanley C. Arthur. Small quarto. Price, 90 cents net; postpaid, \$1.00. New York: The Century Co., 1913.

In these modern days of higher education for children, when so much is done to make the acquiring of knowledge a pleasure, the camera plays a conspicuous part. To instill in the child a sympathetic interest and kindly feeling for animals, is generally regarded as a duty, as this apparently reverse process is known to ensure a stronger and more enduring love, at least consideration, of mankind. It is, therefore, a distinct pleasure to become acquainted with so instructive and entertaining an animal-book for little folk as the joint production of the Arthurs. The verses are exquisite, and naïve without being frivolous or silly. They make an instant appeal to the little ones, supported as they are by admirable photographs of animals in their most attractive moods and combined with the eager little figure of Sonny Boy. In many instances the photographer must have worked under great disadvantages, but patience and skill won the day. The book is worthy a place on the table wherever there are little folk.

**THE A B C OF ARTISTIC PHOTOGRAPHY.** By A. J. Anderson. 8vo. Illustrated with original photographs. Price, \$2.50 net; postage, 15 cents. New York: Dodd, Mead & Co., 1913.

This extremely useful book is the result of the author's compliance with a request from his publishers to prepare a new and less expensive edition of "The Artistic Side of Photography," issued in 1910, and reviewed in PHOTO-ERA, July, 1911. The text is virtually the same, and all but eight illustrations have been utilized. The author is a firm believer in the rugged photography of D. O. Hill, and rejoices in the prospective return of these methods, which he hails as the commencement of a real photographic advance towards honest art. He regrets that there is a gap between the photographic writers of the older school and the purely practical or purely artistic writers of the present, and he is making a tentative effort to fill this gap until the movement breeds its own literature.

To the rudimentary pictorialist, the thinker, the worker, this volume by Mr. Anderson offers delightful material in the way of preparation. Chapters on practical subjects are interspersed with "Leaves from My Note-Book"—short, chatty, informal talks on minor photographic topics of a bright, engrossing character. It is a book to be picked up for occasional brief reading that helps and stimulates. The accompanying photographs are by masters in photography, English and American.

**ROYAL CASTLES OF ENGLAND.** By Henry C. Shelley. 8vo. 48 original photographs. Price, net \$3.00; prepaidd, \$3.20. Boston: L. C. Page & Co. 1913.

Within a relatively short time Henry C. Shelley has won a reputation as an authoritative writer on historical subjects. Exceptionally well equipped as a brilliant

scholar, a critic of sound judgment and an accomplished photographer, he has contributed a number of valuable works on art and travel. His latest production, "The Royal Castles of England," is an excellent book for those who contemplate a visit to old England, and who little imagine the conspicuous part which the picturesque ruins of the feudal castles, scattered throughout the kingdom, have played in the loves and hates, the triumphs and defeats of its sovereigns since the mythical days of King Arthur and his knights. Although a few of the most notable of these historical castles have been razed to the ground, many have survived the iconoclasm of war and ravages of time, and the author conducts the reader to those haunts of greatness. In his rôle of narrator, however, he is a stickler for historical accuracy and pricks many a bubble blown from the pipe of the poet and the novelist. Mr. Shelley has no use for shams, but respects legend and folklore. He also appreciates the importance of directness, brevity and clearness of recital, consequently there is no superfluous word and the reader's attention is held every moment the book is in hand.

Among the castles that Mr. Shelley has pictured by pen and photograph are those of Raglan, Dover, Kenilworth, Windsor, Leeds, Colchester, Berkeley, Ludlow, Lancaster, Carisbrooke, Corfe, Framlingham, Hever, Rochester and Saltwood.

**PHOTOGRAPHY FOR STUDENTS OF PHYSICS AND CHEMISTRY.** By Louis Derr, A.M., S.B. 8vo. Illustrated. Price, \$1.40 net. New York: The Macmillan Co. 1913.

The extensive demand for Professor Derr's admirable text-book has resulted in the publication of several editions, the latest, 1913, being revised and brought up to date. The author, professor of physics in the Massachusetts Institute of Technology, has for many years been active in photographic research-work, keeping in touch with all the development and advances in the various scientific subdivisions, particularly color-photography, and has made this department one of the most distinguished in the Institute. The book is intended for serious workers on technical lines; the working principles are explained with admirable clearness and all matter likely to confuse the student has been carefully eliminated. A valuable feature of the book is the diagrams, which serve to elucidate some of the occult details in photography—astigmatism, halation, color-sensitiveness, photo-chemical action, etc. Testing shutter-speeds is a subject treated here with unusual intelligence and accuracy, and throughout the book the author has demonstrated his thorough familiarity with photographic science.

**WINTER-SPORTS IN SWITZERLAND.** By E. F. Benson. Illustrated with 12 full-page color-plates by C. Fleming Williams, and 47 original full-page photographs by Mrs. Aubrey LeBlond. Quarto, gilt top. Price, \$4.00; postpaid, \$4.26. New York: Dodd, Mead and Company.

Owing to the equable winter-climate and the wholesome, exhilarating atmosphere, the inhabitants of the eastern part of Switzerland, known as the Engadine, have ever indulged in active outdoor winter-sports. Gradually these activities attracted tourists, who, desiring to recuperate their broken health or to witness these thrilling winter-sports, actually became participants, so that of recent years the natives have been slowly displaced by foreigners, mostly English, who now plan and manage the various sports on a large and systematic scale. Indeed, such places as St. Moritz, Dorf, Davos, Grindelwald, Montana, Mürren and Villars,

which by nature are eminently suited to the purpose and have become highly desirable winter-resorts, now attract thousands of spectators from all parts of Europe, and not a few from the new world. The famous Cresta run, devoted to tobogganing in its ideal and most exciting form, is an icy path planned and constructed each season by distinguished experts, and is the standard run for all Switzerland.

This superb volume comprises eight chapters which deal with all the sports practised in their greatest perfection in the land of the Swiss, viz.: skating, curling, ice-hockey, ski-ing, ski-jumping, tobogganing and bobsleighing, and illustrated by large color-plates and superb photographs which depict every possible phase of each sport. The most stirring moments, when the ski-er is high in the air; when the bobsleigh threatens to overturn or to jump the top of the bank, as sometimes happens; when collisions are imminent, or when the toboggan is speeding down the smooth run at the rate of seventy miles an hour, are thus portrayed. In addition there are many magnificent photographic plates of snow-embellished views for which mountainous Switzerland is justly famous, and which, for beauty and unique formations, cannot be surpassed by any winter-scenery on earth.

The pleasure of taking part in these sports or games, or even witnessing them, is said to equal in intensity that of yachting, baseball, football, motoring or aviation.

Moreover, the rules according to which these Swiss winter-games are conducted and played, furnish expert information to all interested. Already America is alive to the importance of these outdoor winter-sports — Montreal takes the lead at the present time — and early issues of PHOTO-ERA will tell its readers through illustrated articles by well-known authorities to what extent winter-sports have been introduced into various sections of the United States.

**A TREATISE ON ART.** By John Burnet, F.R.S. Quarto. Illustrated. Price, buckram, \$2.50. Reprint by Frank V. Chambers; Philadelphia, Pa., 1913.

There is no book in the English language that presents the rules and principles of art so clearly, and is as serviceable to the student, as this standard work by John Burnet. Its popularity is attested by the fact that it has been reprinted several times, including the superb edition by Edward L. Wilson, in 1888. The reprint by F. V. Chambers is a little smaller in format, but contains all the original text and illustrations. The price is moderate for so important a work, of which original copies are extremely rare, and which were published by James Carpenter, Old Bond Street, London, at £2-18-0.

To publish his reprint in 1888, Mr. Wilson paid forty dollars for the three sections of text and illustrations constituting the entire work. Thus, Mr. Chambers has performed an important public service by placing on the market copies of the work at the low price of \$2.50.

The three sections which compose the volume are *Essays on the Education of the Eye*, *Practical Hints on Composition*, and *Practical Hints on Light and Shade*.

**THE ART OF RETOUCHING NEGATIVES AND FINISHING AND COLORING PHOTOGRAPHS.** By Robert Johnson. Seventh Edition Revised and Rewritten by T. S. Bruce and Alfred Braithwaite. Large octavo. Illustrated. Price, boards, 70 cents, postpaid. Marion & Co., Ltd., London, 1913.

The need of an authoritative and thoroughly up-to-date work upon an important but not widely-under-

stood subject has been filled by the seventh edition of this well-known book, which has been carefully revised and largely written by acknowledged leading specialists in their particular spheres. Both by word and picture every minute detail of the art of improving negatives and prints with pencil, brush and knife has been described fully and clearly, so that even a novice may comprehend.

The book is divided into two parts, the first treating retouching and the second, working up and coloring photographs. Subjects covered in the first part include materials, position of desk, sharpening pencils, applying medium, etc., knife and "negafake" work, position at desk, correct holding of pencil, best touch for beginners, what to aim at, varnishing, double-working, modeling, hair and dress, foliage and grass, snow, clouds and water, animals, spotting, stumping, blocking out, etc.

Subjects covered in the second part include working up photographic enlargements, the aerograph, coloring enlargements in watercolors, powder-colors, finishing in oil-colors, coloring by artificial light, etc.

## Color-Photography Competition

An international competition in color-photography on autochromes, diptichromes, omnichromes, and similar plates is announced under the auspices of the Société Française de Photographie. April 15 is the closing-date, giving readers of PHOTO-ERA ample opportunity to prepare contributions. The conditions follow:

I. This competition, organized by the Société Française de Photographie, is open to all photographers, amateur or professional, whether or not members. There is no entry-fee.

II. Entries must arrive at the office of the Société, 51 Rue de Clichy, Paris, before April 15, 1914, bearing a distinguishing mark and accompanied by an envelope also bearing the distinguishing mark and containing the name and address of the competitor.

III. All sorts of subjects are admitted.

IV. Competitors promise faithfully to send only those subjects which are the result of their own personal work, and which have not previously been entered in any competition of the Société Française de Photographie.

V. Entries must be accompanied by an explanation of the subject which they represent.

VI. The competition is divided into five sections:

1. Window transparencies: all sizes over 9 x 12 centimeters. These will be examined by daylight.

2. Lantern-slides: all sizes up to and including 9 x 12 centimeters. These will be examined in a stereopticon.

3. Stereographs of all sizes.

4. Subjects of a scientific character.

5. Reproductions, by photographic processes, in black or in colors, from originals on polychrome screen-plates, the originals invariably to accompany the reproductions.

VII. For sections 1 and 5 the number of subjects submitted to the jury must be from a minimum of three to a maximum of twelve; for sections 2, 3 and 4, from a minimum of ten to a maximum of twenty. Transparencies for windows may be offered framed or not.

VIII. The jury will have the privilege to subdivide any of these sections if it deems it advisable to class separately subjects of various sorts.

IX. Several medals of gold, silver and bronze will be placed at the disposal of the jury.

X. A special medal will be reserved for subjects made in the studios of the Société.

XI. After May 20 the entries will be held at the disposition of the competitors who should give instructions for their return, adding the cost of sending and packing if there is any.



## The Pleasure of Moving Pictures

THE error, into which many good people had fallen, of referring to motion-pictures as "moving pictures," has led to a number of humorous interpretations of this source of entertainment. Although the masses are not disposed to analyze the origin of any name or designation, there are persons who, realizing that properly projected motion-pictures are virtually a quick succession of stereopticon-views, appreciate the correctness of the term, "motion-pictures."

In a motion-picture house the spectators are concerned only with what is displayed on the screen, and each of the numberless pictures is shown within a limited and stationary space, all of them combining to simulate motion, *but the pictures, themselves, do not move.* However, as the term "moving pictures" has come to stay, it is applied by discriminating people to inferior houses, whereas the correct and dignified term, "motion-pictures," refers rather to the respectable and refined character of the display and its environment.



### Artistically Soft Negatives

IN a communication from the investigating laboratory of the C. P. Goerz Optical Works, Berlin-Friedenau, Hans Schmidt describes a method worked out by him to obtain soft negatives without the use of special lenses or other apparatus. Herr Schmidt writes:

"Take the plate-holder and place in it the dryplate in the usual way. Over this lay a thin, fine-grained, perfectly clean ground-glass, with the ground surface outwards — that is, towards the lens. The picture is therefore taken *through* the ground-glass. Focusing is done in the usual way without regard to the additional glass. The time of exposure through the ground-glass is practically the same as without it, as has been proved by numerous experiments. The greater the distance between the ground surface and the sensitive film the greater will be the diffusion, but in general about  $\frac{1}{32}$  of an inch will be the best thickness for the glass. If greater diffusion is desired, the distance between the plates can be increased by inserting a narrow frame of cardboard of suitable thickness. No change of focus is produced by this procedure, so that if sharply focused by the eye the negative will be equally sharp, but suffused by an agreeable, uniform softness over the whole surface, so that each individual hair of the eyebrows will not show as in a wax figure. Imperfections of the skin will mostly disappear, so that retouching will be unnecessary; at the same time the finest individual characteristics of the features remain."

### The Care of Lenses

A LENS should remain for an indefinite time in as good condition as when it leaves the manufacturer's hands, provided a few simple rules are observed.

Protect the lens as much as possible from dust and finger-marks.

Keep the cap on when the lens is not in use.

Do not subject the lens to sudden changes or extremes of temperature.

Do not expose it to the heat of the sun or of steam-pipes, nor leave it in damp places.

Never use acids of any kind for cleaning, nor lacquer, polishing-preparations, alcohol, or other solvent on the lens.

Do not allow the lens to fall or get a sudden jar.

Occasional cleaning is not only advisable, but also very necessary when the lenses show dust, finger-marks, or moisture on the surface. Use a well-washed linen handkerchief only. If dusty, blow off the dust first, then wipe. To remove finger-marks or moisture, breathe upon the surface, and wipe; always wipe lightly and with a circular movement; a camel-hair brush is convenient to remove dust before cleaning and afterward to remove lint. If the inner surfaces require cleaning, the utmost care should be observed to remove the lenses one by one, clean and replace before others are taken out. Should the lenses or mounting require more attention than mentioned above, do not entrust the work to any one but the maker.



# WITH THE TRADE

## Filing Negatives and Prints

WE heartily recommend to our readers the Boo-Bok System for filing prints and films. This system is entirely new and is being sold by the Boo-Bok Library Co., of Boston. Prints are attached to special mounts, and films are slipped into special folders. Both are then numbered alike and the title is then entered under that number in an index provided for the purpose. The filing is done as in any card-index system. The Boo-Bok system appeals to us as extremely simple.

The Boo-Bok itself is the patent container provided for the card-index system. This container to all outward appearances is a handsome cloth-bound book. Inside it is a filing-cabinet with a metal "follower," moving back and forth to keep the contents from shaking about. A Boo-Bok holds 800 or 1,600 prints or films.

The different sized prints are so divided that any of the popular-sized exposures can be kept in one of the three sizes of Boo-Bok. All Boo-Boks are uniformly bound and stamped so that as a collection grows a number of "books" form a set. The book-shape permits the Boo-Bok to be kept either lying on a table or standing on the library-shelf.

## Sylvar Cameras, Timely Gifts

THERE often arises the question, "What shall I give for a Christmas-present?" We do not know of anything more appropriate for those interested in photography than the Sylvar Camera, illustrated in the advertising-section of this issue. It is very compact, complete in every detail, and is fitted with a Sylvar Anastigmat Lens, F/6.8, or in postcard-size with Zeiss Tessar. The prices are very reasonable for the quality offered, and it is a camera for the amateur and the advanced semi-professional. Information concerning this camera can be obtained from G. Gennert, New York City, 320 S. Wabash Ave., Chicago, and 682 Mission St., San Francisco, or your local dealer will undoubtedly be pleased to procure one for you. In the Ensign Catalog is described a complete line of all sizes of cameras ranging in prices from \$2.25 upwards. Any reader of this magazine may have one upon request to the above firm.

## Agfa Flashpowder

ALTHOUGH the long evenings and dark days are now with us, photographic work may be continued unabated by the use of a high-grade flashpowder. Agfa flashpowder enjoys an exceedingly high reputation for its wonderful light-giving qualities with little smoke and small powder-consumption for the amount of light given. It is sold by all dealers or may be had direct of the Berlin Aniline Works, 213 Water St., New York.

## A New Bargain-List

SQUARE DEAL WILLOUGHBY, of 810 Broadway, New York, has made substantial reductions all along the line on account of the new tariff which went into effect October 4. These new prices will be found in his Bargain-List, No. 123, which will be ready for distribution very soon.

## A New Photographic Manufacturer

CALL it improved tariff, progressiveness, or what you will, many manufacturers of photo-specialties have emerged recently as full-fledged photographic dealers. Foremost among this class is the Multi-Speed Shutter Company, of New York. This firm announces the enlarging of its factory buildings to three times the former capacity, to facilitate the manufacture of additional specialties, viz., a line of precision-cameras, one of folding-cameras for the field and the studio, another of anastigmat lenses, and, last but not least, an amateur kinematograph camera.

The same degree of skill and care, which distinguishes the celebrated Multi-Speed Shutter, will enter into the construction of these new goods, and the attention of the photographic public, dealers and users, will undoubtedly be focused upon the productive activities of the enlarged Multi-Speed Shutter Company.

## The Soho Reflex

ALLISON & HADAWAY are to be congratulated upon securing the American agency for the Soho Reflex, manufactured by Marion & Co., Ltd., London. Several sizes and types are included in the line, including the dainty Soho No. 2, for pictures  $2\frac{1}{2} \times 3\frac{1}{2}$ , advertised elsewhere in this issue. Soho Reflexes are destined to make a very favorable impression upon the American market because of their simplicity of operation and the high character of workmanship displayed.

## Tinting Photographs

If you would have the beauties of warm autumnal coloring in your paper prints, use platinum or a rough gaslight paper and tint them with Japanese Transparent Water-colors. Fifteen colors with full instructions cost only seventy-five cents; another size twenty-five cents. Address Japanese Water-Color Co., 56 East 23d St., New York City.

## The Home Balopticon

THERE is no better instrument for home entertainment in winter than a combined stereopticon and opaque projector. The need of such an instrument at a moderate price is now supplied by the Home Balopticon which projects lantern-slides or postcards, photographic and other prints or solid objects at will. The price of the outfit ready to connect with the electric chandelier is \$45, or for the opaque projector alone, \$35.

## The Radiopticon

It is not necessary to go to the trouble and expense of making lantern-slides of your favorite photographs in order to entertain your friends by projecting them in large size upon a white screen where all may see them in comfort. With a Radiopticon you can project your smooth gaslight prints and the results will be clear and brilliant. Radiopticons are illuminated with electricity, incandescent gas or acetylene and are to be had in several models ranging in price, according to size, from \$3 to \$45.



*Courtesy Popular Mechanics Magazine*

Alternating-Current Arc-Lights used to test the speed of camera-shutters. Each dot on the negative indicates an exposure of  $\frac{1}{120}$  second.

### Testing Camera-Shutters with Arc-Lights

A METHOD to test the speed of camera-shutters with the aid of an alternating-current electric arc-light, without any revolving wheels, swinging pendulums, or other apparatus, has been worked out by a Chicago man.\* It is based on the fact that an arc-light flickers, or rather goes out and relights, once for each alternation in the current, or twice per cycle. That is, in the 60-cycle type of alternating current, usually supplied for street-lighting, the current alternates and the arc flickers 120 times a second. If a camera with open shutter pointed toward the light is swung across the light, the resulting negative will show a line of dots. And each dot represents an alternation or  $\frac{1}{120}$  second of exposure. For example, if a camera is moved across the light during the tripping of the shutter and the resulting negative shows 30 dots, then the shutter was open  $\frac{30}{120}$  second and its speed is  $\frac{1}{4}$  second. This method cannot be used with direct-current arcs because they do not flicker, and the only result is a solid streak on the negative. A simple way to test the current is to watch a shining object—a knife-blade, for instance—as it is moved through the light. Alternating current will make it look like a picket-fence. The number of alternations per second in the current must of course be ascertained.—*Popular Mechanics*.

\* C. L. Lambert, Chicago Telephone Company.—*Ed.*

### Max Meyer Sells Ernemann Cameras

MAX MEYER reports that Ernemann cameras are rapidly obtaining a firm footing upon the American market, and that his orders for this excellent line of goods, both from the public and the trade, are daily increasing. We are happy to state that this success is well merited.

### A New Printing-Frame

R. L. BOYD announces that a printing-frame, now specially constructed on a new principle, in combination with Boyd's Adjustable Printing-Mask, makes a highly desirable printing-device for gaslight papers. The mask is rapidly growing in popularity and the printing-frame promises to do likewise.

### Paget Ortho, H. and D. 450

AMERICAN photographers who specialize in high-speed work will welcome this the fastest orthochromatic plate, which renders color-values with or without a filter. It is the absence of true color-rendition which has kept many workers from becoming seriously interested in high-speed photography, and while absolutely correct values cannot be expected without the use of a filter, the results with this plate alone will surely prove much better than ordinary; moreover, they will be sufficiently accurate to satisfy all save the most exacting. In studio- and home-portraiture, also, they will be found of great service, particularly during the winter months.

### Autochromes in Winter

IF you would achieve the highest success in autochrome photography, make use of these color-plates for snow-scenes. Pure whites are the most difficult to obtain with these plates, but if your technique is what it should be, success will attend, and with blue shadows will yield a more realistic and stereoscopic effect of snow than you have ever achieved before, unless on an autochrome plate. In case of trouble, remember that the Lumiere Jougla Co., 75 Fifth Avenue, New York, will develop your plates at reasonable prices and tell you where you err in exposure.

### Otto Goerz Sells Out

WE are reliably informed that the business and goodwill of Otto Goerz at 39 West Forty-second Street, New York, has been purchased by the Herbert & Huesgen Co. Presumably, the store will be maintained by the new owners, as it is a splendid location just off of Fifth Avenue, near the Public Library and Grand Central Station in the heart of the new up-town shopping-district. The Herbert & Huesgen Co. still maintains its headquarters at the former address, 311 Madison Avenue, where it is importing the well-known Paget line of photographic goods.

### Scaloids

RALPH HARRIS & Co. is having splendid success in introducing Scaloids to American camerists. The name applies to compressed tablets and chemicals in tubes for almost every sort of photographic work—developing negatives or prints, intensifying or reducing negatives, toning prints or lantern-slides, etc. These chemicals are put up by Johnson & Sons, England, one of the oldest concerns in the business, and are of exceptional purity and uniformity.

# MAGAZINE-CLUBS FOR 1914

All previous quotations are hereby canceled

Class No.	Publisher's Price	Class No.	Publisher's Price	Class No.	Publisher's Price
25 Ahel's Photo. Weekly	\$1.50	23 Field and Stream	\$1.50	40 Outdoor World and Recreation	\$2.50
73 Amateur Photographer (w'kly) London (postpaid)	3.65	17 Forest and Stream (m)	1.00	50 Outing	3.00
15 Amateur Photographer's Weekly	1.00	47 Forest and Stream (w)	3.00	60 Outlook (weekly)	3.00
17 American Boy	1.00	35 Fra	2.00	23 Overland Monthly	1.50
55 American Homes and Gardens	3.00	23 Garden Magazine	1.50	20 Pearson's Magazine	1.50
23 American Magazine	1.50	16 Gas Engine	1.00	17 Philistine	1.00
19 American Motherhood	1.00	56 Graphic Arts	3.00	<b>24 PHOTO-ERA</b>	1.50
24 American Photography	1.50	27 Green Book	1.50	20 Photographie News	1.00
15 Amer. Poultry Journal	1.00	70 Harper's Magazine	4.00	27 Photographie Times	1.50
55 Arts and Decoration	3.00	70 Harper's Weekly	4.00	80 Photographische Rundschau (semi-monthly)	
77 Atlantic Monthly	4.00	12 Home Needlework (bi-m)	.75	Halle a. S. (postpaid)	4.00
60 Automobile (weekly)	3.00	50 House and Garden	3.00	53 Photography and Focus (w'kly) London (postpaid)	2.65
25 Baseball Magazine	1.50	50 House Beautiful	3.00	50 Photo-Miniature	2.50
27 Blue Book	1.50	8 Housewife	.50	23 Physical Culture	1.50
47 Bookman	2.50	50 Independent (weekly)	3.00	20 Pictorial Review	1.00
17 Boston Cooking School Magazine	1.00	90 International Studio	5.00	23 Popular Electricity	1.50
17 Boy's Magazine	1.00	40 Journal of Education (w)	2.50	15 Popular Photography	1.00
23 Breeders Gazette (w'kly)	1.75	70 Keramic Studio	4.00	56 Printing Art	3.00
64 British Journal of Photography (weekly) London (postpaid)	3.17	22 Kindergarten Review	1.25	90 Puck (weekly)	5.00
30 Bulletin of Photography (weekly)	1.75	35 Ladies' World	1.00	23 Red Book	1.50
18 California Cultivator (w)	1.00	60 L'Art de la Mode	3.50	35 Review of Reviews	3.00
23 Camera	1.50	35 Lippincott's Magazine	3.00	80 Rider and Driver (w'kly)	5.00
17 Camera Craft (new)	1.00	60 Literary Digest (weekly)	3.00	40 St. Nicholas (new)	3.00
20 Camera Craft (renewal)	1.00	17 Little Folks (new)	1.00	60 St. Nicholas (renewal)	3.00
160 CameraWork (quarterly)	8.50	20 Little Folks (renewal)	1.00	35 School Arts Magazine (10 Nos.)	2.00
70 Century Magazine	4.00	10 McCall's Magazine	.50	55 Scientific American (w)	3.00
23 Christian Herald (w'kly)	1.50	23 McClure's Magazine	1.50	60 Scribner's Magazine	3.00
35 Collier's Weekly	2.50	23 Metropolitan	1.50	23 Short Stories	1.50
70 Country Life in America	4.00	23 Modern Electrics and Mechanics	1.50	45 Smart Set	3.00
60 Craftsman	3.00	17 Modern Priscilla	1.00	50 Suburban Life	3.00
50 Current Opinion	3.00	23 Mothers' Magazine	1.50	35 Sunset Magazine	2.50
23 Delineator	1.50	60 Motor Age (weekly)	3.00	23 Technical World	1.50
12 Designer	.75	35 Motor Boat (s-m)	2.00	65 Theatre Magazine	3.50
45 Dress and Vanity Fair	3.00	35 Motorcycle (s-m)	1.00	50 Travel	3.00
25 Etude (for music-lovers)	1.50	35 Musical America (w'kly)	2.00	75 Vogue (semi-monthly)	4.00
25 Everybody's Magazine	1.50	90 Musical Courier (w'kly)	5.00	55 Wilson's Photo. Magazine	3.00
7 Farm and Fireside (semi-monthly)	.50	35 Musical Leader (w'kly)	2.50	25 Woman's Home Companion	1.50
		23 Musician	1.50	12 Woman's Magazine	.75
		23 National Magazine	1.50	37 World's Work	3.00
		17 National Sportsman	1.00	35 Yachting	2.00
		30 New England Magazine	1.75	12 Young People's Weekly	.75
		70 North American Review	4.00	40 Youth's Companion (w)	2.00
		24 Outdoor Life	1.50		

The following magazines are sold only at the regular subscription-price:

Adventure	\$1.50	Hearst's Magazine	\$1.50	Popular Magazine (s-m)	\$3.00
Ainslee's Magazine	1.50	Inland Printer	3.00	Popular Mechanics	1.50
All-Story Magazine	1.50	Judge (weekly)	5.00	Printers' Ink (weekly)	2.00
Argosy	1.50	Ladies' Home Journal	1.50	Railroad and Current Mechanics	1.50
Cavalier (weekly)	4.00	Leslie's Weekly	5.00	Saturday Evening Post (weekly)	1.50
Cosmopolitan	1.50	Life (weekly)	5.00	Smith's Magazine	1.50
Country Gentleman (weekly)	1.50	Motor	3.00	Strand	1.50
Criterion of Fashion	.50	Motor Boating	1.00	System	2.00
Fine Arts Journal	3.00	Munsey's Magazine	1.50	Top Notch Magazine (s-m)	2.00
Good Housekeeping	1.50	New Story Magazine	1.50	Women's Stories	3.00
Harper's Bazar	1.50	Pathfinder (weekly)	1.00		
		People's Magazine	1.50		

## HOW TO MAKE UP CLUBS

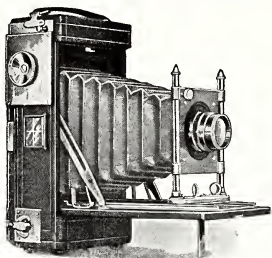
To obtain the club-price of any combination of periodicals from the list given above, find the class-number of each of the magazines in the left-hand column, add them together and multiply the sum by five cents. The result is the club-price in the United States. Canadian or foreign postage is extra, and must be added to the price of each magazine. We shall be very glad to furnish quotations of either Canadian or foreign postage, and to fill orders for any magazines, whether listed here or not. These prices, in effect after Nov. 10, 1913, are equal to the lowest.

Send all orders, with remittance in Post-Office or Express Money-Order, direct to

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## New Model Focal - Plane Postcard Camera FOR PLATES OR FILM-PACK



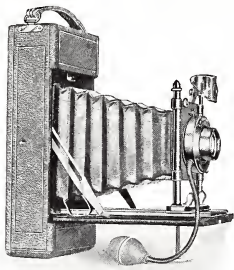
The improved model has a large new winding-knob. Half a turn of this knob sets the shutter for instantaneous exposure, and a full turn for time-exposure.

It has a new speed-indicator showing the tension from 0 to 25 by fives (0, 5, 10, 15, 20, 25); giving speed from  $\frac{1}{2}$  to  $\frac{1}{1000}$  second, with  $\frac{1}{2}$ -inch slit in shutter. Has rising and falling front, focusing-scale, speed-card, view-finder, two tripod-sockets. Size of camera  $8\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{1}{2}$  ins., wgt. 38 ozs.

**PRICES — With One Double Plate-Holder**

With Symmetrical Lens, F/6.3 . . . \$30.00  
With Anastigmat Lens, F/6.3 . . . 60.00

## Roll-Film Postcard



Fitted with high-grade Spec. Symmetrical Lens, speed F/8, focal length  $6\frac{1}{2}$  inches and automatic shutter, makes exposures from  $\frac{1}{25}$  to  $\frac{1}{100}$  second, and time-exposures of any duration.

Has new noiseless winding-key and film spool-holders, a rising and falling front, focusing-scale, brilliant reversible view-finder and two tripod-sockets. Covered with black seal grain leather, metal parts nickel plated and oxidized. Size of camera  $9\frac{3}{4} \times 4\frac{1}{2} \times 2\frac{3}{4}$  ins., wgt. 35 ozs.

**PRICES**

With Special Sym. Lens, F/8, and Automatic Shutter . . . \$20.00  
With Rapid Sym. Lens, F/6.3, and Auto. Shutter . . . 30.00  
With Anastigmat Lens, F/6.3, and Optimo Shutter . . . 60.00

Send for Booklet

**Reflex Camera Co., Newark, N.J.**

## A Christmas-Gift well Worth Giving



Have you a friend who is an enthusiast, whom you would like to remember most appropriately the 25th of this month? If so, think over the

## DYNAR CELLS

as a suggestion for a gift well worth the giving and sure to be highly prized by the recipient.

The Dynar lens is a very rapid, high-grade anastigmat, speed F/6, twice that of the best rectilinears, and four times as efficient; for to get the same definition and covering-power possessed by the Dynar, your rectilinear must be stopped down to F/16.

With the Dynar you can make snapshots on dull, winter-days.

Maybe you would like a Dynar for your own camera. Start planning for it now.

Supplied in sets which fit into your regular shutter, without special adjustment.

Price of cells for 4 x 5 and **\$25**  
 $3\frac{1}{4} \times 5\frac{1}{2}$  cameras and Kodaks

**ORDER THROUGH YOUR DEALER**

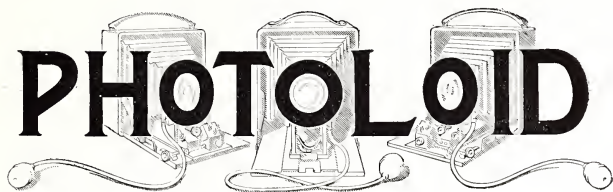
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# *A Revelation and a Revolution In Photographic Art*

The only real improvement in photography for many a year is the replacement of paper as a print-material by



A hard, impervious water-proof emulsion, on a tough, flexible, double-weight, water- and chemical-proof backing, either translucent or opaque.

Printed like any "gaslight" paper, but easier to handle and more certain in its results.

Carbon effects with the fussiness eliminated.

## **Important Features**

**Imperishable**

**Needs no mounting**

**Non-curling**

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Blacks, sepias, olives and grays, by direct development.

**Photoloid** prints combine with brilliancy unusual delicacy in the highlights and remarkable depth of shadow.

But, above all, they are **PERMANENT**, for all time and in all climates. The emulsion will not fade, nor the backing decay.

Equally desirable for amateur or professional work. **Photoloid** is a tremendous time-saver, as the prints can be made, developed, fixed, thoroughly washed, and dried, all within a half-hour. Washing is easy when there is no porous paper to absorb and hold the chemicals, and curl up in the solutions.

Made in Porcelain White, Veined Ivory, and Cream. Takes watercolor easily, making wonderful miniatures.

Size	Packets of half dozen	Packets of dozen	Half gross box
3 1/4 x 5 1/2	\$ .50	\$ .90	\$ 5.00
5 x 7	1.00	1.75	10.00
8 x 10		4.00	22.50
10 x 14		7.00	40.00

If not on hand at your dealers, the manufacturers will be glad to fill by Parcel-Post all orders accompanied by remittances. Be sure to specify color and size. Correspondence with dealers solicited regarding special proposition.

The pictures you value deserve to be printed in permanent form. There is only one way — **PHOTOLOID**

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For greatest stress of studio-work, with shortest days and weakest light, use plates that with shortest exposure give greatest detail, brilliancy and color-values.

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(H. & D. 450)

*The Fastest Orthochromatic  
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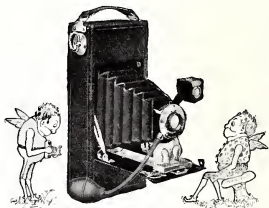
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### PIXIES ARE PIXIES

You won't find anything comparable with them at the price or any other cameras more desirable.

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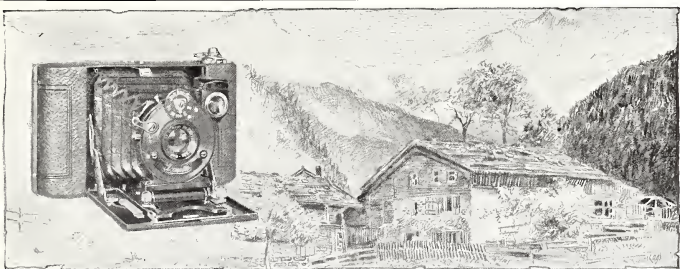
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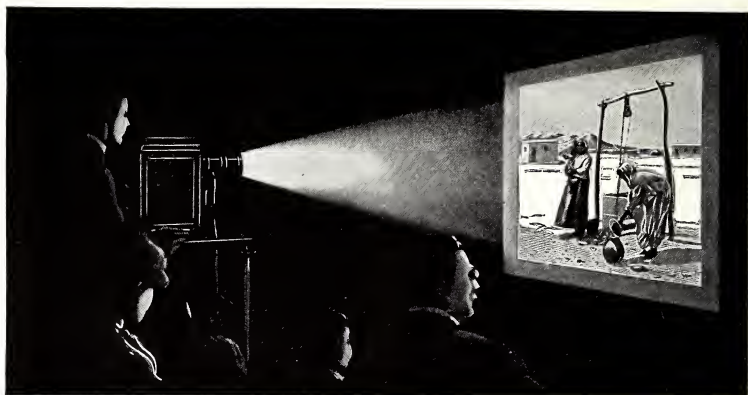
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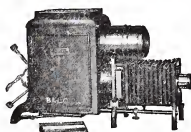
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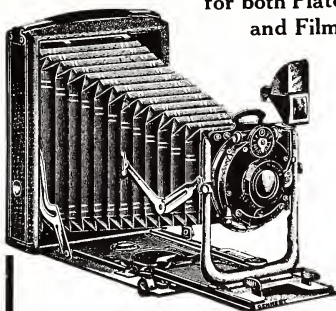
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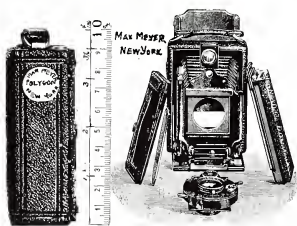
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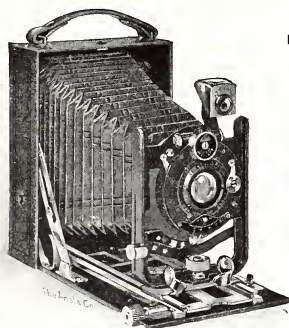
LIFE



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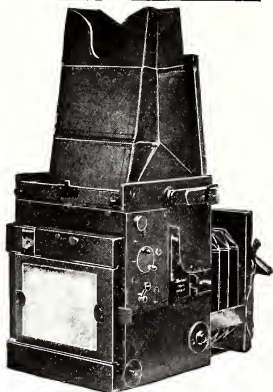
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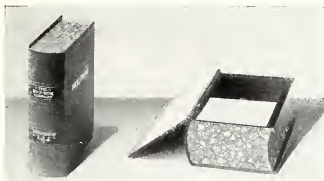
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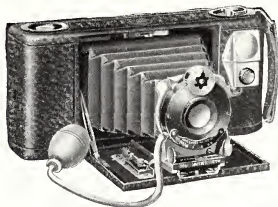
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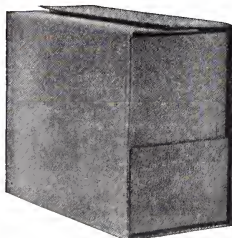
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RAPID DEVELOPER

STABLE

NON-FOGGING

NON-STAINING

Prepared solutions retain their developing-energy for many months and may be used many times over

40 ounces of developing-solution require 15 grains of DURATOL and develop from 250 to 300 4 x 5 prints

One Formula can be used for Plates, Films, Gaslight and Bromide Papers

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ILEX



Use an Ilex and avoid Shutter Trouble

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**Acme Shutter.** 1-300th of a second either fitted for bulb and tube or antinuous release and

**An Ilex three focus Convertible Anastigmat**

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ILEX

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## High-Grade Cameras at Reasonable Prices

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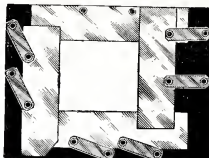
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Simple Construction, Lightweight, Inexpensive, makes  
**Enlargements in One Second.**

A Mazda bulb is duplicated 30 times with 30 Mirrors; The lights converge and blend into one another, which gives the desired solid effect without condensing lenses.

11 in. Reflector for 5x7 negatives, \$8.00; 15 in. for 8x10, \$15.00. For Circular write **R. D. Gray, Ridgewood, N. J.**



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The Aluminum slides open or close the printing-aperture. Prints just as much of the negative as is desired; straightens crooked negatives. Fine for printing Postal-Cards. Fits into a 6 1/2 x 8 1/2 Printing-frame. Price, 75 cents.

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With the GRAFLEX you can make snapshots indoors or in the shade. Outdoors, when the sun is shining, you can make pictures in 1-1000 of a second.

Our illustrated catalog fully describes Graflex Cameras and how they work. May we send you a copy?

FOLMER & SCHWING DIVISION,  
EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

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The most cherished of all the gifts—a

# PREMO

Give a Premo to the one you want to please the most. Whether it be a boy or girl, a man or woman of any age, there's a Premo that will assure a Merry Christmas.

There's no better time to begin picture-making than Christmas Day, with its happy reunions, and a Premo is so light and compact, so wonderfully simple to operate, that anyone who gets a Premo can start right in and make good pictures of all the pleasures of Christmas Day and of all the days that follow.

Premos range in price from \$1.50 to \$150. The illustrated Premo catalogue can be had at all dealers', or will be mailed to you direct on request.

**Rochester Optical Division, Eastman Kodak Company**  
Rochester, New York

# Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

## A KODAK PARTY.

An amateur photographic magazine recently told of how Kodak Parties had come to be quite the thing in Nashville, Tenn., among the younger set. At one particular party mentioned, each girl was privileged to make a group of all the others and the developed pictures were judged, the best one being awarded a prize. The prints from the various pictures afforded pleasant souvenirs of the occasion.

To those who have never become real Kodak enthusiasts—who have not gone into picture-making for all of the fun there is to be had, a Kodak party might seem to present difficulties. But there are no real difficulties in amateur photography which are not overcome by Kodak methods.

Take the Kodak Party for instance: You invite the friends who are to take part in the fun of the evening, and they do not all need to be amateur photographers. The ones who do not have Kodaks will be as much interested in having their pictures taken and in watching the work of the competitors as they themselves.

Your guests may bring their own Kodaks and film if they choose, and you can loan your Kodak to those who do not. Use Double-Two spools of film, and each contestant will have a chance to make two exposures, or if you do not care to make developing a part of the competition by having each guest develop his or her film, the exposures may all be made on one or two rolls of film and developed in the Kodak Film Tank. Each guest who knows how to operate a Kodak must make a group picture of the rest of the party, or may be allowed to select subjects for the composition of a picture to his or her liking.

Of course it will be necessary to make the pictures by flashlight if it is an evening party, and for this purpose a Flash Sheet Holder and a supply of

Flash Sheets should be provided by the host.

The one who is most proficient in flashlight work should see that the sheets are properly handled and should not allow more than one sheet to be used in the holder at one time.

When the exposures have all been made or a roll of film has been filled, the film may be developed in the tank, fixed and washed for a reasonable length of time, when the Velox prints may be made from the negatives.

Probably you have never made Velox prints from wet negatives, but it is very simple and it is great fun to see finished prints so soon after the negatives are made.

To make prints from a wet negative, first be sure the negative has been thoroughly washed and is free from every trace of hypo. Immerse a piece of Velox paper in clean water for a few seconds, then placing it on the wet negative, carefully squeegee it in contact so as not to break the film. Lay the film on a flat surface and make exposure without the use of a printing frame. After exposure, place both negative and paper in clean water, allowing them to soak for a moment before separating them. Develop and fix the print in the usual way.

Dry prints may be made from wet negatives in the following manner. Secure a piece of film slightly larger than the negative and remove gelatine by soaking in warm water. Squeegee this clear film to your negative very carefully, rubbing out all the air bells. This transparent covering may be carefully wiped dry and a print made from the negative the same as though it were dry. When prints have been made, return negatives to the wash water for a few minutes and hang up to dry.

After prints have been developed, fixed and washed, mount them while wet on fairly heavy cardboard, and they may be handled without danger.



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ROCHESTER, N. Y., The Kodak City.

The prizes may be awarded in whatever way the host chooses, but it is certain that everyone will have a jolly good time at your Kodak party, and you will prove your ability for providing a unique entertainment.

This, however, is only one of the many ways in which a good time may be had by making photography the source of entertainment. A party of friends may have the finest kind of an evening's entertainment coloring prints with Velox Water Color Stamps, and the host with a little originality can make the entertainment in the nature of a competition. Besides the colors, you will need enough small brushes to go around, and the whole party may be seated at one large round table with the saucers of colors in the center.

Kodioticon evenings offer another most interesting form of photographic entertainment in which the host can play the part of lecturer. Slides from your Kodak negatives are made as easily as Velox prints, on Velox Lantern Slide Film, and when thrown on a screen in enlarged form have an interest much greater than small prints from the same negatives. In this way everyone in the room may see the large pictures thrown on the screen, while your Kodak album of small prints offers entertainment for but one or two.

There are any number of ways to have a pleasant Kodak evening with a company of friends, and Kodak methods make them all simple and practical for you. The "Velox Book," "By Flashlight," "Bromide Enlarging with a Kodak" and other interesting and instructive booklets may be had at your dealers, or by mail, and are free for the asking.

---

*Trim your prints accurately with a*

## KODAK TRIMMING BOARD

A great convenience at little expense.

## SIMPLIFIED ENLARGING.

Do you know *you* can make enlargements from *your* negatives—that you already know how and do not have to learn a difficult process?

If you know how to make Velox prints, you know one way to make enlargements—and it is a very satisfactory way, too. You can make either black and white or those beautiful sepia toned prints you have admired so much, and the only apparatus you need is one of those simple and inexpensive little Brownie Enlarging Cameras.

Don't get the mistaken idea that a Brownie Enlarging Camera is only for Brownie negatives or that the enlargements cannot be worth while because the camera is inexpensive. The quality of the enlargement does not depend upon the camera. It is the quality of the negative from which the enlargement is made that determines its quality. The enlarging camera contains a simple projecting lens that will reproduce the quality of the negative in the print, and that is all any enlarging camera lens need do.

You know how to make enlargements with this little camera if you know how to print Velox, because you simply make a Velox print from your negative. The only difference is that the print is not a contact print. The negative is in one end of the camera and the printing paper is in the other, the lens being at a point between the two where it gathers the rays of light passing through the negative and projects them on the paper, the image being enlarged and always in focus. Our illustration shows the principal of the Brownie Enlarging Camera, the dotted lines representing the course of the rays of light in passing from the negative, through the lens and to the paper.

The lens of this camera is quite small and the light passing through it is distributed over a greater surface than in contact printing, so for these reasons,

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the exposure will be very much longer. However, Bromide paper may be used in place of Velox with very much shorter exposures. Bromide paper must be handled in a much safer light than Velox and a much weaker developer must be used. Aside from the fact that it is much more sensitive to light, it is handled much the same as Velox.

The Brownie Enlarging Camera Illuminator affords a means of making enlargements in the evening or at any time and place where electric lights are used. It may be used either for making Bromide enlargements with the Brownie Enlarging Camera or for making contact Velox prints, and has an orange fabric screen for covering the light while the Velox prints are being developed.

Have your Kodak dealer show you the Brownie Enlarging Camera and an example of the work it does. Your Kodak negatives will be doubly interesting when you have so simple a means of making good enlargements.

## BE DISCRIMINATING

The photography of to-day is so different from the photography of a few years ago—so infinitely more simple, that those things which go to make for the certainty and simplicity of the various processes are now looked upon very much as a matter of course.

The Kodak and Kodak N. C. Film simplified picture taking. Velox was the original developing-out paper and simplified printing—made it unnecessary to depend upon sunlight, the amateur being able to make prints in the evening by artificial light, even more



conveniently than by daylight. Then came the Kodak Film Tank to eliminate the dark-room and make developing a simple, all-by-daylight process, producing even better and more uniform results than the most experienced workers could secure by the laborious hand development method.

Other simplified processes include the making of sepia prints with Velox Re-developer, bromide enlargements with the Brownie Enlarging Camera, lantern slides with Velox Lantern Slide Film, which may be projected by the Kodiopticon, the coloring of prints and lantern slides with Velox Transparent Water Color Stamps, and the mounting of prints with Kodak Dry Mounting Tissue.

But the perfection of all of these processes and the materials used in them, required years of experimental work on the part of expert mechanics, chemists and research workers and the successful use of these simplified photographic processes depends principally upon the chemicals and chemical preparations which are compounded with special regard to the material with which they are to be used.

The manufacturers of Kodak N. C. Film, not only know best what developer will yield the best results with that film, but the chemicals are most carefully prepared and sold in convenient form for use that the best Kodak Film results may be secured. And the same applies to all other Kodak materials which require the use of chemicals in any form.

Because photography *has* come to be so simple, do not lose sight of those things which have made the best results certain. Be a discriminating buyer. Do not take just anything that is offered you. Be discriminating and your photographic results will show it.

Insist on Kodak materials and always look for the word "Kodak"—on E. K. Tested Chemicals and chemical preparations, and look for the Tested Chemical Seal on every bottle or package.

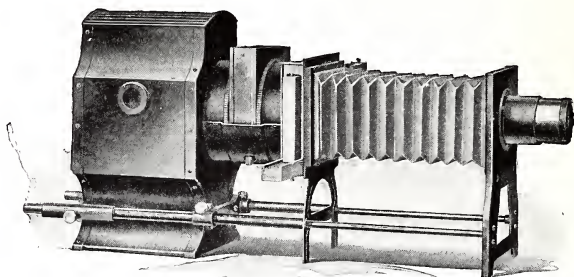
Make lantern slides from your negatives on  
unbreakable



## VELOX LANTERN SLIDE FILM

Project them in the

## KODIOPTICON



You can live over Kodak days in the open with Kodiopticon  
evenings in the home.

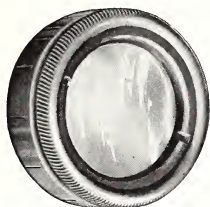
Velox Lantern Slides are as easy to make as Velox prints, while  
the Kodiopticon is so simple a child can operate it.

Kodiopticon, complete with Mazda Lamp,	.	.	\$20.00
Velox Lantern Slide Films, per doz.,	.	.	.30

*Have your dealer show you or write for descriptive circular.*

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

*Many of your Kodak negatives would be truer to nature if made with a*



## KODAK COLOR SCREEN

The Kodak Color Screen will not make pictures in color, but it *will* make colored objects appear in their correct tones in your black and white prints—will give color separation.

FOR EXAMPLE:

*Without* a color screen, blue sky photographs almost as light as white clouds while yellow flowers photograph too dark.

*With* a Kodak Color Screen and Kodak Film, blue sky photographs much darker than white clouds, while yellow flowers are as light as they appear to the eye.

This is what is meant by color separation—is what the Kodak Color Screen does to improve your negatives.

50 cents, 75 cents and \$1.00 at your dealers.

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## THE KODAK FILM TANK

Offers the pleasure of developing your own films—the satisfaction of securing better results—the convenience of the all-by-daylight way.

### *A SUGGESTION*

*A Kodak Film Tank for Christmas.*

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of time in getting ready with the

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Can be slipped into the  
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Color your Prints with*

# VELOX TRANSPARENT WATER COLOR STAMPS



A book of Velox Water Color Stamps contains twelve leaves of color, each leaf being divided by perforations into 24 stamps. Also full directions for use of colors.

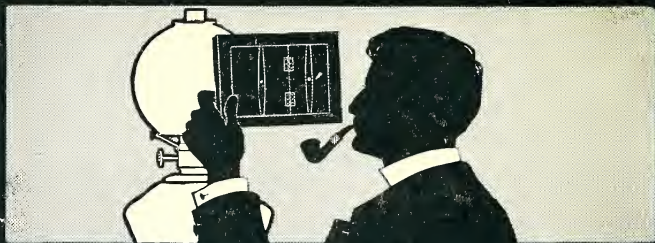
No previous experience is necessary to successfully color prints—simply follow instructions.

Velox Transparent Water Color Stamps, booklet of 12 colors,	\$ .25
Separate Colors, 2 leaves,	.05
Set of 3 Special Camels' Hair Brushes,	.50
Velox Water Color Palette,	.25
Complete Velox Water Color Outfit including book of color stamps (12 colors), three brushes and palette,	.75



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the print on*

# VELOX

The only paper made with special regard to  
amateur requirements—that best fits the  
average amateur negative.

*Ask for the "Velox Book." Free at your dealer's,  
or by mail on request.*

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